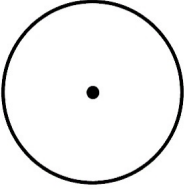


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Byblos

Symbolic Architecture

Arq. Diego Kurilo

*To my wife Gaby and my daughter Martina
For accompanying me in the discovery
Of the Felicitas Vitruvian*

"And whatever He has created for you in various colors on
earth, there is indeed a sign in it for those inclined to
remembrance"

Al Koran

"We were exalted letters even without saying, Maintained on
High, stored in the Highest of the peaks"

Poem of Ib, al Arabí

Index

Foreword 1

Introduction 4

Chapters

Vitruvius, the Great Architect of antiquity 14

The, fundamental pillar of creation 46

Abraxas, the God of the Gnostics 61

The cubic ratio and its relation with the Devir 76

The Tau symbol 93

Boaz, and Jakim, the columns of King Solomon 103

The letter Yod 118

The etymology of the word Dome 127

The Golden number and architecture 131

Poems on the Water of life, the Al-Andalus world
and the octagonal sources 151

	156
The Great Universal Architect	
Hebrew letters Vav, Pe and He	169
Leonardo's knots and the logo of his art academy	180
Leonardo Da Vinci and the allegory of pluvial navigation	184
12th Century Stonework Notebook, by the Construction Architect	
“Villard de Honnecourt”	187
	194
Svastri, the oldest blacksmith in the Indo-European world	
The triangle 3.4.5	198
El Dios Min, center of the architectural paradigm	203
The symbolism of Miriam's hands	215
	222
The Wizard of Oz and the symbolism of the Boaz column	
	233
The film, Metropolis and the Art Deco style	
Abraham Abulafia and the Jewish mystic	246
Arkho, epigraph of the first cause	258

	267
The Indo-European Myth of the turtle shell	
	276
The mythology of the turtle shell in the East	
	286
The genesis of the Western City	
	295
The classical orders of architecture	
	324
The allegory of the duplication of the cube	
Asiatic alphabets	
Biblos	
Symbolic Architecture	
Bibliography	343
Digital references and Blog of interest	352

General bibliography	348
Reference films	352
Epilogue	353

Foreword

As all traditional doctrines and philosophies teach, the Universe is a symbolic fact. An Arabic proverb says that everything can be reduced to symbols, except Tufân the breath of fire. It is said that there is, in the first cause, an older source of symbols close to fire and the water of life, a concept close to the Koranic symbolism of water in the Arab world. The symbolic thought of the first Indo-European peoples saw in many deities the manifestation of primal fires and the wellspring of the symbolic, a certain union where the opposites stop showing through the theater of the demonstrations to lose themselves in unity. Man needs to understand what symbolism is, because without this understanding he cannot delve inside and look at yourself, being a central symbol of the earthly, in a universe without scale and time.

It is our duty to discover our symbolic interiority. The purpose of this book is to bring to the reader different interpretations of logos, deities and religions whose symbolic expression had its genesis in architecture. Many of the Indo-European deities in their essence were portrayed as abstract forms and numbers, in a quest to learn mathematics and geometries associated with the universal. An example of this is the cult of Apollo who was worshiped at Delphi as a cube, or the God Min in Egypt, one of the oldest deities in the world, who represented for that ideology not only numbers, but also the first bricklayer's rule, center of religions strongly rooted in the architectonic.

On his arm was represented the Egyptian elbow, ruler or modulator on which the space to be made sacred was organized. The Universe for these peoples personified a fundamental hill, surrounded by a mass of salty water crowned by a symbol in the shape of a potter's wheel, and at the top of which was a philosopher's cube, the most sacred space or house of Horus. For many world cultures such as the Hindu or the Cherokee in North America, the world was supported by a turtle whose shell It had drawings of hexagonal sides, like many of the trees of life in the Indo-European world, such as the "Fu-sang" tree in

China. This book covers a series of events and mythologies associated with the art of construction, from the universal symbolism of the cardinal points and the circle of the earth, to the temple of Jerusalem and its creator King Solomon, passing through numerical symbolism, symbolism Koranic of the water, that of the mosque, the dome and the cathedral, all these symbols endowed with their primordial and infinite heritage.

Introduction

The first chapter of this book deals with the life of Vitruvius, the great architect of antiquity and his codex “De Architectura”, a source of analysis on architectural syntax and mythologies related to the art of construction, being his codex on the Greco-Latin construction and its symbols, the oldest preserved to date. In the following chapters, the symbols associated with ancestral gods and sacred places are shared with the reader and how they represented numbers and geometries for peoples such as the Egyptian or the Greek, in an ideology loaded with architectural symbols. For the bronze age man, the earth as the continent of the world, was perceived as the "Great House". Natural events such as the overflow of the Nile River or the observation of the North Star, the only star that appears to be motionless from the perspective of the earth, created in the imagination of antiquity the need to internalize

certain events as architectural objects. In chapter six and seven the symbology of one of the most important temples for the human collective is studied, the temple of King Solomon, its columns and its relationship with the letter Yod. In its genesis this logo was related to a desert deity who was worshiped as a fundamental pillar and fire for all consumers, an ancestral idea common to local people. In the following chapters there will be a tour of architectural forms and how these were linked to Indo-European concepts such as that of the fundamental hill of creation, mythology that saw the world as a “Great ship-shaped construction”. From them and from the search of the ancient world for architectural beauty and organicity, the concept of the golden number emerged, present throughout the natural world. Modulor used in all the great works of the past as a means of organizing spaces in a harmonious way, acting as nature does in a clear and efficient way. Chapter ten deals with poems from the Al-Andalus world and its relationship with architecture, in addition to studying cultural objects such as the bronze sea of the temple of King Solomon that, related to the celestial, hold the key to the decoding of said architecture. Chapters eleven and twelve will describe and analyze within Egyptian society one of the world's oldest deities linked to

architecture, called Ptah. Its translation is "Great Universal Architect" or "Great Potter", an archetype linked to the moon and the star Aldebaran, as the birth of Egyptian culture. The interesting thing about his character as a creative demiurge is that the initial of his name represents the number π , this logo perceived not as a circle but as a cube or parallelogram. Chapter thirteen to fourteen comments on the life of Leonardo Da Vinci, his spiritual searches around symbols and myths such as Ariadne's labyrinth and thread, or his vision of the earth as a great ship floating in the waters of the cosmic ocean. Chapter fifteen deals with the stonework notebook of "Villard de Honnecourt", the only survivor of the wreck of architectural treatises from the Middle Ages. From chapter sixteen to seventeen, forms of architecture and geometries as well as Gods representing numbers associated with the creation of the world are studied. Chapter eighteen deals with the symbolism of the hand as a bricklayer's tool. The first rule used by man was the hand and the forearm become the sacred elbow, the medium on which the sacred space of the temples was organized. Chapters nineteen and twenty analyze two films related to architecture: "The Wizard of Oz" and the film "Metropolis". Both have their genesis in myths and legends of the builders' guild. From

chapter twenty-one to twenty-four a tour is made on various themes of symbolic architecture such as the hand of Miriam or "Khamsa" whose analysis contributes meaning to the greetings between medieval builders or the Greek epigraph "Arkho", from which the word is born architecture, passing through the classical orders of architecture and the symbolic matrix of the western city.



Hathoric Capital, Temple of Hathor Dendera

8





The Hathórico capital, is the only one in the world that ends crowned by a philosophical cube, within Egyptian cosmogenesis the place where the tree of life or fundamental post of creation is born, a symbol of the triumph of the cube over the sphere or of the apotheosis of the geometer. Hathor was a cosmic deity, nurturing Goddess, Goddess of love and joy, in Egyptian mythology her name means, the temple of Horus.

[OBJ]

It is a recurring theme in much of the sacred architecture of antiquity, seeing in the work a specular reflection of the sky, Gods characterized as geometries and these as numbers but manifested in a reflex way, as in a mirror. Light is the great imaginary that nurtured the genesis of architecture. Discovering the geometry of light is an essential part of understanding the geometric paradigm.

*The gods Sth and Osiris represented as Rama Ima, and the
fundamental post of creation.
Dramatic papyrus of the Ramesseum.*

12



The fundamental post of creation and its peak
crowned by the “Rama Ima” or Osiris
crowned in the Light, was seen in Egypt as the
place where all the strings of light arrived and
the axis of all the cosmic drama. In this sense,
there is a certain relationship with the myth of
the labyrinth where the maximum architect,
Daedalus, author of his own architecture,
arrives at the center of it in search of capturing
the Minotaur.

Journey made by weaving a golden rope in the
dark like the spider in search of the apotheosis
of the Architect

.

Vitruvius, the Great Architect of antiquity

The figure of Vitruvius, comes to us from the ancient tradition as the author of the greatest architectural treatise, one of the few of a scientific-technical nature of antiquity that survived the shipwreck of classical treatises from the ancient world, representative of the art of building and tradition.

Arcana related to the construction of all time.

During the Middle Ages, authors such as Boethius, Isidore of Seville, Hugo of Saint Victor, Gervaise de Melkley, Vincent de Beauvais, William of Malmesbury, Petrus Deacon, Albertus Magnus, Jean de Montreuil, among others, were illustrated with Vitruvius. Furthermore, medieval scholars such as Theodoric of St. Trond and Hildegard von Bingen, were influenced by his system of planimetry, based

on the human figure, used as a constructive module. Many memories of the great myths of the past are related to the Vitruvian treatise on architecture. In his codex you can read and rediscover Orpheus, Aesculapius, Archimedes, Thales of Miletus, or Euclid, in addition to reading about myths like that of Perdix nephew of Daedalus, who imagined the first bar. Little is known of Vitruvius' life, except what he tells in his own work.

He may have served as a *fabrum prefectum*, a Roman engineer educated in the art of war machine manufacturing. He served the empire in Caesar's time and as an engineer specialized in the construction of Crossbows and Scorpions, two Roman siege engines. Furthermore, it is speculated that Vitruvius served with the military engineer, Lucius Cornelius Balbus. Architecture in Vitruvius's own time encompassed a broader field or continent of studies and disciplines than today, such as construction management, chemical engineering, materials engineering, mechanics, and urban planning. "Frontino" mentions it in relation to the sizes of the pipes used in Rome. For his part, Vitruvio claims to be the first to develop Architectural Acoustics.

Describes the placement of "Echeas", an echo generating machine, to highlight voices in Roman

theaters. Later it was sponsored by the sister of Emperor Caesar Augustus, Octavia Minor, told by Vitruvius himself in the preface to Book II. It is believed that he was born between 80 or 70 a. C. and died after the year 15, data that are speculative but can be reconstructed from his own writings, thanks to the temples and works of Roman architecture that he mentions. "De Architectura" is a monumental work and the only classic technical treatise that survived the Greco-Latin world. Regarding the name of the Author, it is possible that it reflects an Epigraph or symbolic name, common to many sages of ancient meridian clarity, such as Pythagoras, whose name translates into the phrase "gathered in the number π "; or Lucio Apuleio that is translated as "born in the light of Apu", the Etruscan name of Apollo or in Berber "Afulai", whose meaning is "Grace". "Lucio Vitruvii Polionis" in Latin can be interpreted as Born in the Light of the Emerald, Tr $6 * 6 * 6$ ", because the Latin letters can be read as numbers. Are we in the presence of a monumental architect who signed with the pseudonym Vitruvio Polion? Possibly Marco Agripa himself, author of the Pantheon in Rome? Vitruvius writes on the cubic ratio and the number 216 in the preface to book IV reinforcing this thesis, and comments on how the number 216 or $6 * 6 * 6$ was a sacred number for the

Pythagoreans. This school of mathematics composed verses in a numerical arrangement where the number 216 would be represented, this is perceived in the radius of the dome of the Pantheon in Rome.

Its second name "Polion" has been known since ancient times, which represents a nickname. This can be read in the book by Francesco Pellati "Vitruvius the great architect of antiquity" p.30. For the name Polion, given to Vitruvius by Faventino, the hypothesis that this combined the name of the architect with that of the founder of the world's first library in Rome as Pliny says, who was "Asinius Polion" can be accepted. In this way, an encyclopedic way of knowing about Architecture is reflected in its name. It is interesting that the name Polion was chosen: the Greek word Byblos "books" means curl and later it was translated as papyrus scroll and books.

The gematria of this word, has a numerical value of 314, in a clear reference to the number π , this master number is in tune with the philosophy of cubic reason, "cubic center of this numerical ratio", a geometric concept found hidden in the name VITRVVIL. The author's full name can be decoded as Born in the light of the emerald, TR 6 * 6 * 6 or

cubic ratio whose center is the number π , where the curl occurs. These symbols are associated with the golden spirals, an image created with compass around a cube of length 3.14159 or 6 sacred Egyptian cubits. From the perspective of ancient cultures like the Greek or the Egyptian, strongly based on an architectural interpretation of the world, the numerical spirals swirl around the number 3.14159 in vision cubes of the world, a certain container box created with portions of the number π . This can be discovered by studying the chamber of the king of the Great Pyramid.

The book *De Architectura* represents a Pythagorean Tetrarkys as an intellectual building, of ten scrolls (ten books) or the architecture of the cosmos from the Vitruvian vision.

Before going over the author's biography, an almost impossible task without the codex, there are no documentary data about his life, except those that he tells in his own work. We can introduce us to this world of geometries and myths related to architecture through his prose, in a review of his maxims and the translation of the prefaces of his books. Book Prize I
When with your divine intelligence, as with your will, O Emperor Caesar! You possessed the domain

of the land and then, defeating and terrifying your enemies, your fellow citizens glorified yourselves in your triumphs, in your victory, and the submitted people obeyed, like the people and the Roman Senate, fleeing fear, your mandates, they trusted the national revival to your high judgment and thoughts, I doubted if I should distract you from your exclusive occupations, exposing my reasoning about architecture in the light of day, fearful that when appearing before you at an inappropriate moment, you would be an indiscreet man incurred in your disdain. But later, realizing that you care so much about state administration, that you are equally interested in public building, because with it and your initiative you enriched Rome, over the provinces and conferred on it, with the testimony of superb building, the Glory of the Imperial city, it seemed to me that I should not defer my written work on architecture, but present it to you when before, because as an architect your father met me, whose excellence I was so admiring. Having the heavenly Gods consecrated to the throne of immortality, and placed before you the empire of your father and the affectionate devotion that I had for him and keep to his memory, it falls to you. Together with Marco Aurelio, Publio Minidio and Gneco Cornelio, I was in charge of preparing new

crossbows, of the scorpion receiving, like them, the indicated salary, through the intercession of your sister Octavia.

For this benefit I am deeply grateful to you, because you took poverty away from me while I live and allow me to write these comments for you. I am also encouraged to let you know, that you have elevated numerous buildings, that you are more concerned about, the public and private buildings, according to personal designs that transmit their work to posterity. I put these tight precepts in order, so that you know how the primer edificio que ordenaste y como lo fueron y serán los siguientes, añadiendo todas las reglas del arte.

Vitruvius Pollion, 1st century B.C.

Proem to book II (Extract)

The architect Dinócrates, is renowned for his promptness and for the dignity of his name, But Oh, Caesar Emperor!, Nature has not favored me as he did in stature, age has aged my face and strength they have weakened me over the years; Lacking physical gifts, I can only recommend you to you for my

knowledge and my writings. Vitruvius Pollion, 1st century B.C. Proem to book II (Extract) Believing Dinocrates to be mocking, he advised himself for the attempt.

He was tall, with a pleasant face and of the greatest majesty and greatness, confident in these natural gifts, he took off his clothes in the inn, he covered his whole body in oil, he put a poplar wreath on his head, he covered his shoulder Right with a lion skin and with his nail in his right hand, he went to appear before the court of Alexander the Great, who at that time was administering justice.

The novelty caught the attention of the people who were ahead, so the King saw and admired him and sent him forward and asking him who he was, he replied. I am a Macedonian architect, I bring you inventions and works worthy of your Majesty, I have formed a model of Mount Athos, as a figure of Man who has in his left hand a great city, and his right hand a cup, in which all the waters of the rivers that are in it are received, so that from there they fall into the sea. Vitruvius Pollion, 1st century B.C.

According to legend, Alexander the Great, despises the blueprint of the city on Mount Athos because there is no water in it. Proem to book III (Extract) If, then, as Socrates intended, feelings, judgment and

doctrines fed in the estudio, They will be visible with evidence in the work of individuals, nothing would be worth the favor, nor the personal machination, but we would see spontaneous success happen to those who express knowledge through serious and manifest application to study. But since these aptitudes do not appear in the works as diaphanous as we would need and also, since we see the ignorance rejoice more than wise, declaring to debate with people without instruction, I intend to show with the publication of these precepts my knowledge, and my virtue.

Vitruvius Pollion, 1st century B.C.

Proem for book IV (Extract)

The possessions of fortune disappear as easily as they were obtained, while those of wisdom pervading bravery never disappear and will last as firmly as existence. For this reason I recognize you from my ancestors, who, following the Athenian usage, illustrated me in such an art that it cannot be taken into account if it is not supported by literary culture and encyclopedic knowledge of architecture; Having therefore increased my knowledge through the work of my parents and the teaching of the teachers, and

having become passionate about the literary unknowns and technical writings related to them, my spirit endeavored in its possession, the maximum fruit I synthesized saying, that I do not need anything. from others and I don't want anything, not even abundances. However, some judging my judgment little consider only those who have money capable. This consent has allowed these and those who deploy this purpose and act with fearlessness, obtain wealth and with them fame. I, however, O Caesar! I have not bowed down to procuring money from my art, I have preferred to live poorly with a good reputation to pursue wealth and achieve it with bad popularity. Vitruvius Pollion, 1st century B.C.

"There are three parts of architecture: Building, Gnomonics and Mechanics" Mechanics as a whole has been generated from nature itself, under the guidance and direction of cosmic rotation. That's right, if we consider and observe the incessant translation of the sun, the moon and the five planets, we will understand that if they did not go through their orbits mechanically, it would be impossible for us to have Light on Earth. Vitruvius Pollion, 1st century B.C. "Quod hi non ab industria neque artis sollertia sed a felicitate fueunt deserti, ut Teleas Atheniensis, Chion Corinthius, Myagrus Phocaeus,

Pharax Ephesius, Boedas Byzantius etiamque alii plures."

Vitruvius Pollion, 1st century B.C.

Proem to book III (Extract)

And it is not that his works lacked utility, mastery and talent, as happened with the Athenian Hegias, Quion of Corinth, Miagro of Focea, Farax of Ephesus, Boedas of Byzantium, and many others. It is the felicitas¹ Vitruviana the wisdom that is reached with the teaching of an art that cannot be cultivated if it is not thanks to a complete education and a total discernment of all kinds of Instructions. The author of "The Architectura"² he describes his ideology at the center of his treatise:

"Omnia enim munera fortunae cum dantur, ab ea facilliter adimuntur; discipline vero coniunctae

¹In Roman mythology, Felicitas was the Goddess or personification of good luck and success. He played an important role in Roman religion during the empire, and was frequently represented on the coins. It became a prominent symbol of the wealth and prosperity of the Roman Empire. For Vitruvius, as for Pythagoras, it represented a form of illumination acquired by the study of the universe.

²De architectura is a treatise on architecture written by Marco Vitruvio, probably written around the year 15 a. C. It is the oldest preserved and was taken by the Renaissance architects as a first-hand reference on the knowledge of the architectural manifestations of Greco-Latin antiquity. Only the texts have reached us; the original illustrations were lost.

cum animis nullo tempore deficiunt, sed permanent
stabilliter ad summum exitum vitae."

The All Gifts that fortune confers, she herself
easily removes, but science, knowledge of
Architecture is modeled with intelligence; it does not
fade with the passage of time, but remains stable
until the end of our lives.

Vitruvius Pollion, 1st century B.C.

"Nullas plus habendi esse necessitates eamque
that proprietatem, divitiarum maxime, nihil
desiderare."

The greatest benefit is not creating needs, accepting
that the greatest wealth is not wanting anything.

Vitruvius Pollion, 1st century B.C.

Proem for Book VI (Extract)

The philosopher Aristipo³, Socrates' student, victim of a shipwreck, arrives at the shores of the island of Rhodes and when he sees some geometric figures drawn in the sand, they say that he shouted to his classmates: “We are saved, I observe men's tracks.” He immediately went to the city of Rhodes and turned directly to the Gym⁴. He began in that place to discuss philosophical topics and was the object of various gifts that not only served
To equip himself in a distinguished way, he also provided his companions with clothing and

everything necessary for living. His companions wanted to return to their country of origin and asked him if he wanted to give any message to those from his homeland. He ordered them to count when they arrived, "It is necessary to educate the children with

³**Aristippus** (435 BC - 350 BC) was a founding Greek philosopher of the Greek Cyrenaic school who identified good with pleasure. He was born in Cyrene in 435 a. C. Attracted by the fame of Socrates, he went to meet him and became his disciple. Dead the teacher, he returned to his homeland, where in the years of his life he taught philosophy to provide for his livelihood. He was the founder of the Cyrenaic school, advocate of Hedonism.

⁴The Greek word **gymnasium** means "place to go naked," and it was used in Ancient Greece to refer to the place where boys were educated. In these centers physical education was carried out, which was customary to practice without clothes, in the same way as the bathrooms and studies. For the Greeks, physical education was as important as cognitive learning. Many of these Greek gyms had libraries that be used after a relaxing bath.

food and resources that allow them to swim safely, even in a shipwreck."⁵

Vitruvius Pollion, 1st century B.C.

Different translations of Vitruvius's treatise along the history

The Harlesian Codex from the British Museum, the Gudian Codex from the Wolfenbüttel Library, the Seletadino Codex from the Schelestad Library⁶ Most European libraries have codices after the year 1000: the Cottonico in the British museum of the 11th century; three Parisian codices from the 11th century; two codices in leide del

X century; two in the Escorial dating from the eleventh century. For its part, the Vatican has 25 codices but almost entirely from the fourteenth and fifteenth century. The rediscovery of the Vitruvian treaty during the Renaissance is due in part to the Florentine humanist Poggio Bracciolini who, along

⁵Books of interest on Vitruvian topics, Francesco Pellati, "Vitruvius the great architect of Greco-Roman antiquity" Clot Publishing, Buenos Aires 1944, the Website, Arqweb.com, Author Arq. Carlos Zanchez Montana, Spain and the Spanish translation of the Treatise "On architecture" "The 10 Vitruvian architecture books, by Don Joseph Ortiz and Sanz Royal printing year 1799.

⁶This list of codices appear in the work of Francesco Pellati "Vitruvius the great architect of antiquity", Clot Publishing, Buenos Aires, 1944. As far as the author of this book could reconstruct, the oldest Vitruvian codex is the Cottonico of the British museum .

with Leon Batista Alberti, has the honor of making this work widely known in his fundamental treatise on architecture from “Re aedificatoria” (c. 1450).

Another well-known edition of Vitruvius was presented in Rome by Fra Giovanni Sulpicio in 1486. Petrarch translated part of the 14th-century treatise from Latin to Italian, the influence of which is seen in the work of Cesar Cesarini⁷. Translations were also made in French (Jean Martin, 1547, English, German (Walter H. Ryff, 1543) and Spanish, among other languages. The original illustrations had been lost and the first illustrated edition was published in Venice in 1511, with engravings in wood, based on the descriptions of the original text, probably by Fra Giovanni Giocondo⁸. Más tarde, en el siglo XVI, Andrea Palladio did illustrations for Daniele Barbaro with comments by Vitruvio (who appeared in the Italian and Latin versions). However, the most famous illustration is from the 15th century: Leonardo da Vinci's Vitruvian Man.

⁷In Milan, he met Donato Bramante, according to the life of Bramante written by Giorgio Vasari, who narrates an as yet untested interview with Cesarino: “Determined [Bramante] to see at least something remarkable, he moved to Milan to visit the cathedral, where there was a certain Cesare Cesariano, reputed a good geometer as an architect”.

⁸**Fray Giovanni Giocondo** (Verona, c. 1433 a 1515) He was an architect, archaeologist and student of Italian classical antiquity.

In relation to the achievement of Vitruvian happiness, it can be read in a chrismon ⁹ 5th century:

“Avrvvm vile tibi est arcenti pondera cedant
Plvs est qvod propria felicitate nites”¹⁰

"Fel gold is for you, silver loses weight, It is more
valuable for your own wisdom to shine."

⁹This monogram originates from the Greek word Arkho "First cause of construction". When Constantine converted to Christianity, chi-rho began to be interpreted as an abbreviation of Christ. This symbol, therefore, had a double meaning, one for pagans and one for Christians.

¹⁰The concept of **Vitruvian Happiness** is that of the Apotheosis of the Architect, in Latin *Felicitate*.



There is a history and certain mythology associated with Archimedes ¹¹ Vitruvius comments in his book on the discovery of the principle that bears his name. Legend has it that the genius of Syracuse pronounces the word Eureka (Today synonymous with achievements of all kinds) when he enters his bathtub and realizes that the volume of displaced water falls along the circular edge of it. This displacement is equal to the volume of your body. In this way, he creates the theoretical practice of what was later called "The Archimedean Principle". This foundation you describe: A body totally or partially submerged in a fluid at rest, receives a push from the bottom up equal to the weight of the volume of the fluid it displaces. Vitruvius comments that the geometer, realizing such a discovery, runs naked through the streets of Syracuse, shouting: "Eureka, Eureka, I have found him."

The story appears written for the first time in the "De Architectura" codex. King Hieron of Syracuse presents Archimedes with the problem of how to determine if the gold crown his goldsmith had made was pure gold. The King suspected that the goldsmith had deceived him and cast silver into gold, as a way to equalize the weight

¹¹ **Archimedes of Syracuse** (ancient Greek Ἀρχιμήδης) (Syracuse (Sicily), ca. 287 BC - ibid, ca. 212 BC) was a Greek physicist, engineer, inventor, astronomer, and mathematician.

of the crown. The problem kept Archimedes sleepless for several days until, exhausted and advised by his wife, he takes a bath finding that the displaced water is equal to the volume of the object that enters the water. Today it is known that the technical engineering necessary back then to measure the displacement of an irregular volume in water had not been invented. Galileo himself¹², Centuries later, he pondered these questions by creating a hydrostatic balance model, with enough precision to carry out such a measurement. The story is symbolic and refers to the search and discovery of decimals in the number π . Archimedes¹³ He was the first mathematician to use regular “n” sided polygons as a method for calculating a default and excess approximation of π . The method used by him consisted of circumscribing and inscribing regular polygons in circles and calculating the perimeter of said polygons. Archimedes started with circumscribed and inscribed hexagons and doubled the number of sides until he reached 96-sided

¹²A **hydrostatic balance** is an experimental mechanism designed to study the impulse force exerted by fluids on the bodies immersed in them. It was invented by Galileo Galilei on December 17, 1585. Its operation is based on the Archimedean principle and is specially designed for the determination of density of solids and liquids.

¹³**Archimedes** (ancient Greek Ἀρχιμήδης; Syracuse (Sicily), ca. 287 BC - ibid, ca. 212 BC) was a Greek physicist, engineer, inventor, astronomer, and mathematician. Although few details of his life are known, he is considered one of the most important scientists in classical antiquity.

polygons, a method that he may have learned from Egypt, obtaining the number 3.1416.

Archimedes in Greek (Ἀρχιμήδης) is an epigraph, possibly the title of an academy of geometry or simply a symbolic name. It is made up of two words, which can be translated separately: the first part of the name Arq. (Ἀρχ)¹⁴, translates as the "principle of Universal construction", the guiding axis of construction or the first cause of it. This word gives birth to the word architect and architecture, as well as arcane, arcade, and arcadia. The second part of his name (μήδης) Medes, "Meides" translates as "nothing", "no thing", "no man" or "nobody". In this way, the full name can be interpreted as Ἀρχ, the principle of the construction of nothingness or the principle of the construction of Emptiness. At this point, there is some parallelism with the Egyptian God Ptah.¹⁵ Known as "Great Universal Architect", his oldest epithet is "The Destroyer of

¹⁴Ἀρχ, Greek word that is translated as "arch, archi", gave birth to words Architecture or Architect. Its meaning is "first cause of construction", associated with a philosophical cause that for the Pythagoreans related to the number Pi.

¹⁵**Ptah** "Lord of magic", he was a creator God in Egyptian mythology. "Master builder", inventor of masonry, patron saint of architects and artisans. It was also attributed a healing power. He was identified with the original Nun. In later times it was assimilated to Osiris, and in this way the funerary God Ptah-Sokar-Osiris, represented mummified, emerged.

Images" (Egyptian Book of the Dead) with translation by Wallis Bunge.

Ciceron¹⁶ He describes the Archimedean tomb that he had visited and indicates that above it was a sphere inscribed inside a cylinder, and on it, an engraving with the symbol π . Archimedes had proved that the volume and area of the sphere are two thirds of that of the cylinder that inscribes it including its bases, which was considered the greatest of his mathematical discoveries. The names of characters such as Archimedes, Vitruvius or Pythagoras including ancient deities such as Ptah or Apollo, were thought of as continents of a great attractor or monad, number 3.1415 the oldest name of the deity.

The number, for the imaginary of antiquity, represents the world of divine ideas and thoughts, a certain architecture where word form and sound form visible reality, the power on which life is fertilized, an absolutely undifferentiated abstraction called fullness.

¹⁶**Marco Tulio Cicerón**, in Latin Marcus Tullius Cicero, pronounced ['mar.küs' tul.liüs 'kíkero:] (Arpino, January 3, 106 BC - Formia, December 7, 43 BC) was a jurist, politician, philosopher, writer, a Roman orator. He is considered one of the greatest Latin rhetoricians and stylists of prose in the Roman Republic.

Example of Names or Epigraphs whose genesis was numerical.

Many names that come to us from the past can only be understood through their gematria, the geometry of the word, the numerical value of the letters. There are Deities that essentially function as geometric enigmas, as in the case of the name of the God Osiris, in Greek Όσιρις, their numerical value per letter is Ό = 70, σ = 200, ι = 10, ρ = 100, ι = 10, ς = 6. If we study the anthology of the letters that make up the name of Osiris, graphemes that were born in Egypt in the shadow of certain deities, the numerical value of the letters would be 16-6-10-3,1416-10-6. The letter O, initial of the name Osiris, comes from an Egyptian logogram in the shape of "Eye" whose numerical value is 16. The translation of its hieroglyphic name is "Throne of the eye" and its most important epithets are "Lord of Love", "The beautiful hare" or "Lover of silence". The pronunciation of his name could be reconstructed as "Usir", "Usiris", "Ausar" or "Wsir".

La otra fuente para la letra “O” es el logograma con forma de gorrión que, para aquel ideario, simbolizaba al sonido creador o “Verbo” staged in number “6”. The Latin letter P-shaped Rho is born from an Egyptian cube-shaped graphic whose representation is the number π , initial of the divine name "Ptah", a deity known as the Great Universal Architect. The cubic character of its name represents

the number $0.5236 \text{ m} \times 6 = 3.1416$, 6 times the Egyptian sacred elbow. If we study the numbers that make up the name of Osiris "Οσίρις", we see reflected in sacred elbows, the proportion of the King's chamber of the great pyramid, or a cube of side 6 whose length is 3.1416.

Another source of the grapheme "Rho" is the mouth symbol, one of the names of the Egyptian god "Ra". Another rarity of the name is that in Greek "Οσίρις" contains the name of the goddess Iris, rainbow. Another epigraph that, when studied, contributes meaning is the name of "Thot"¹⁷, God of wisdom and writing in Egypt, he is the main creator demiurge, along with the God "Ptah", of all Egyptian cosmology. "Thot" in Greek (Θωθ) has gematria 818, $u \theta = 9$, $\omega = 800$, $\theta = 9$: 9 represents for the Greek and Egyptian ideology an exit from the numerical paradigm. The letter omega has its genesis in the sparrow-shaped Egyptian logo whose pronunciation is "Ou" related to the 28 inch of the Egyptian sacred elbow.

This letter is geometrically related to the Hebrew letter "Pei", both have 800 gematria.

The letter "Pei" has its genesis in a cube-shaped Egyptian logo of the divine name "Ptah", whose

¹⁷**Dyehuthy** (Egyptian *ḏḥwty*, Greek Tot Θωθ) is the God of wisdom, writing, music, spells, magic spells and a symbol of the Moon in Egyptian mythology. It can also be seen written as Thot, Toth or Thoth.

geometric representation is a cube of 6 sacred cubits in length. The other source of the logo is the mouth-shaped Egyptian hieroglyph related to the worship of the God Ra, numerical Sun.

Other Hebrew words with 800 ma qesheth {keh'sheth} gematria are Bow, Archer, Rainbow. It is no coincidence that Thot was represented as ibis The bird with a curved beak associated with the phases of the moon. If we study the gematria of the word קשת qesheth {keh'sheth} Rainbow, we can discover that the letter Pei, whose gematria is 800 related to the number π , is followed by the letter Shin corona, from gematria 300, and the letter Jet whose gematria is 8¹⁸. All this allows us to reach interesting conclusions: “The golden crown arrives when the 8 pointed star is incorporated”¹⁹, la suma geométrica of these numbers is 1108 equal to the word Sabbat, in this context the number 11811 represents two lions and the sunrise: Two lions of cosmic strength guarding the emerald-eyed queen, a symbol that

¹⁸These archetypes will be repeated throughout the Indo-European world, as the place where the winds are born, the house of newt. The symbol of the Egyptian God Heh is an 8-pointed star, the place where winds are born, Antarctica for the ancient world.

¹⁹Symbol of Venus as of the Egyptian God Heh, the God of eternity, god of the winds.

appears in all the mosques of antiquity, like the Alabaster mosque in Cairo.²⁰

Another word with 800 gematria is Pistis {pis'-tis} whose meaning is belief: those who believe in fidelity, the conviction of the truth of something, of beliefs, of a conviction or respect of man's relationship with God and the divine things, from the Greek perspective "Belief in the number π , as creator archetype and representative number of deity".

If we break down the word "Pistis" into two parts, we originally obtain, for the first part, the character π , a cube of side 6, whose length is 3.1416. The second part "istis" translates as sail, spider web, fabric, warp. Therefore, the belief rotates and is woven around the number π , a number considered sacred in ancient times. The translation of Pistis can be interpreted as:

Fabric or warp around a philosophical

Cube of length π .

Pistis Sophia the truth or belief in wisdom.

²⁰This mosque was built by **Muhammad Ali** between the years 1830 and 1848, it was made on the top of the citadel, so that it is visible from many points in Cairo. It is made up of a central vault and is surrounded by four other vaults. It has 8 cylindrical minarets similar to those of Hagia Sophia in Istanbul. Upon entering the mosque, two lions can be seen guarding the entrance, holding cosmic spheres in its claws, just like the lions of the Forbidden City in Beijing. The mosque is octagonal in plan.

There is a legend associated with the creation of the first measure, such as the potter's wheel. Perdix (Greek Πέρδιξ),²¹ He was the son of Daedalus's sister, of whom he was a student. He is considered the inventor of various instruments, including the saw and the compass. This idea is said to have been inspired by the jaw of a snake or the back of a fish. His abilities provoked Daedalus's jealousy²², who ended up pushing him from the top of the temple of Athena on the Acropolis. The Goddess who favors wit saw him fall, rescued him and transformed him into a bird. The partridge does not make its nest in the trees or fly high, but nests in the hedges and avoids the high places aware of its fall. Mythology tells that Daedalus was banished by this act. The name Perdix can be symbolically interpreted as the flight of the spinning bird around the number π ". The root of the word "Per" is Indo-European and its meaning is before or behind. Perd also means Belly noise, (the myth of Perdis, refers to a bird perching on a burial mound). At this point, there is some

²¹He is considered the inventor of various instruments, mainly for woodworking.

²²In Greek mythology, **Daedalus** (Greek Δαίδαλος Daídalos), son of Eupáلامο, was a highly skilled architect and craftsman, famous for having built the Cretan labyrinth. Daedalus had two children: Icarus and Perdix.

parallelism with the mythology of the fundamental hill of creation, an Indo-European type myth that appears in all ancient cultures.

Ovid's Metamorphosis Book VIII

To him, while in the burial mound he put the body of his poor born, gargle²³

From a silty holm oak a partridge watched him and applauded with his wings and witnessed his joy for his singing were, only then that bird and not seen in the previous years, and recently turned into a bird, long crime for you, Daedalus²⁴, was. For he had given her ignorant from his fates, so that he could teach his father-in-law to his father: his birthday a dozen times past, a boy, capable of the precepts. He even, the thorns that in the middle of a fish are pointed out, took them out for example and in a sharp iron he carved some perpetuos teeth and saw found use²⁵. The first one also two iron arms with a single

²³adj. [Bird] that sings, chirps or squeaks a lot.

²⁴His abilities provoked the jealousy of Daedalus, who ended up pushing him from the top of the temple of Athena on the Acropolis, but the Goddess, who favors ingenuity, saw him fall and changed his destiny transforming him into a bird baptized with her name: the partridge. This bird does not nest in trees or high, but nests in hedges and avoids high places, aware of its fall. For this crime Daedalus was tried and banished.

²⁵The following paragraph refers to the creation of the carpenter's saw.

knot linked so that, for an equal distance between them, one part would stand still, the other part would draw a circle²⁶. Daedalus envied him, and the sacred precinct of Minerva²⁷ He sent him headlong, slipped lying to him; but he, the one who encourages the mills, welcomed Palas²⁸ and bird returned it, and half veiled it from the feathery air, but the vigor of his wits, one swift day, to his wings and feet departed. The name, which also before, remained. No, even so, this tall bird its body does not raise nor make its branches in the branches and the tall crown. Close to the earth, she flutters and lays her eggs in the hedges, and in memory of her former fall, she is afraid of heights.

²⁶About the invention of the compass.

²⁷ In Roman mythology **Minerva** is the Goddess of wisdom, the arts, the techniques of war, as well as protector of Rome and the patron saint of artisans. It corresponds to Athena in the Greek. The name "Minerva" was probably imported from the Etruscans, who called it Minerva.

²⁸The Romans would have easily confused her foreign name with the Latin word mens, 'mind', since on her aspects as a Goddess corresponded not only to war but also to the intellect. In Greek mythology, Pallas (in Greek Παλλάς) was the son of Crío and Euribia, and husband of Estigia. He was the father of Zelo, Niké, Cratos and Bía (sometimes, it is said that also of Eos or Selene). Pallas was the God of wisdom.

Ovid's Metamorphoses Book VIII, On the Labyrinth, the Minotaur, and Ariadne

The shame of her generation had grown, and shameful adultery manifested itself from that mother by the novelty of the biform monster. Minos decides [29](#) this modesty of his thalamus to suppress and in a multiple house and blind ceilings to enclose him. Daedalus, because of his talent for highly celebrated factory art, puts on the work, and confuses the signs and lights with the crooked detour of its various routes leading to error. No other way that the Phrygian Meander in the limpid waves plays and with its ambiguous fall it ebbs and flows and rushing to meet it looks at the waves that are to come and now towards its springs, now towards the open open sea, its uncertain waters fatigue: thus Daedalus fills his innumerable ways of error and he could hardly return to the threshold: so much is the fallacy of that ceiling. In which, after the twin figure of a bull [30](#) and young man locked up and the monster, with actea blood twice grazed, the third draw dominated

[29](#)In Greek mythology, **Minos** (ancient Greek Μίνως Minos) was a semi-legendary King of Crete, son of Zeus and Europe. The Minoan civilization receives its name from Minos, possibly an epithet whose meaning is King, the Minoan dialect.

[30](#)Various Indo-European deities associated with the moon were represented as Bulls, as in the case of the God Min, or the God Ptah in Egypt.

him, repeated at the ninth years,³¹ and when with virgin help it was found, not repeated by any of the above, that difficult door with the thread collected, to the point the Egida, abducted the Minoid, gave Día candles, and her cruel companion, on that coast she abandoned.

To her, abandoned and lamenting many things, his hugs and her help were offered by Líber, and so that by a perennial clear star he was, clutching his crown, he sent her to heaven. She flies through the faint auras and as she flies her gems turn into clear fires and the aspect remains as a crown, which means that the one resting on her knee is, and the one the serpent has.

Ovid's Metamorphoses, Book VIII

About Dédalo and Icarus

Daedalus, meanwhile, for Crete and his long exile full of hatred and touched by the love of his native place, locked was in the sea³². "Even though lands,

³¹The planet Venus takes, in its zodiacal journey, 8 years and 3 days to make a complete turn. In various Indo-European mythologies this celestial observation was expressed as a myth that alludes to the flight of birds, plus one crowning a sacred tree (Myth of the Erected Tree in China).

³²Sea area, away from land.

"he says," and waves oppose me, but the sky certainly opens; We will go there. Everything that Minos owns does not have the air. " He said and his spirit refers to some unknown arts and nature innovates. Well, he puts in order some feathers, at least started, to a long one, shorter, so that on a slope that had grown you think: thus the rustic fistula one day gradually arises, with its disparate oats. Then with linen the ones in the middle, with waxes join the ones below, and thus, made up of a small curvature, he folds them so that he imitates true birds. The child Icarus was one at a time, and ignoring that they were dealing with their own dangers, now with a bright face, those that the vague aura had moved, tried to seize those feathers, now the flawless wax with the fluffy thumb, and with his game the admirable one His father's work prevented. After the last hand to his imposed company was gone, his craftsman swung his twins to his own body, and in the aura moved by it was suspended; He also instructs his born and: "In the middle of the path you run, Icarus," he says, I warn you, so that if you are more despondent you will go, the grave wave of your feathers, if higher, the fire will burn them. Between the one and the another flies, and don't look at the

Boyero³³ or the Ursa sent you, and the wielded sword of Orion; With me as a guide, take the path. To the pair the precepts of flying give him and unknown to his shoulders he accommodates the wings. Between this work and the councils, her old cheeks got wet, and her father's hands trembled.

He gave kisses to his new-born one that, again, he would not repeat, and with his wings raised in front he flies and fears for his companion, like the bird that from above, his tender offspring has pushed the nest into the air and exhorts them to follow her and instruct in the harmful arts. He also moves his and the wings of his newborn turn to look.

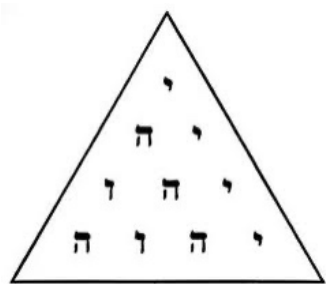
To some of them, while trying to capture some fish with his trembling rod, or a shepherd with his staff, or a plowman leaning on his bed, he saw them and was suspended, and those that the ether could catch, he believed to be Gods.

³³**Boötes**, Boötes, the Shepherd or the Boyero, one of the 88 modern constellations and one of the 48 constellations listed by Ptolemy. Boötes appears to be a large human figure, looking towards the Big Dipper.

OBJ

Tetrarkys, formed with the letters of the Hebrew tetragram

45



The fundamental pillar of creation

The God Sth was a deity worshiped by the nomadic peoples of the North African desert. Later he was incorporated into the Egyptian pantheon, like Anubis or Amun Ra, and played different roles within the Egyptian cosmogenesis. Its main function was to guide souls in the journey of the deceased to the stellar world represented in the circumpolar stars that the Egyptians called Imperishable³⁴ since they never descended from the cosmic ecliptic, as well as to the Dwt, the Egyptian underworld the center of the earth in whose center is a philosophical sun. There was also an archaic idea of seeing in the Ursa Major constellation the image of a mortuary box that ritually prepared the Orion constellation in the mysteries of the resurrection by hiding it during the night t reborn the next day as a circumpolar star. For the nomadic peoples it reproduced a form of celestial

³⁴The fate of the dead King in the Pyramid Texts is to "Appear in the sky among the undying stars" (Pyr. 1123a) and "go through the sky like the Sun" (Pyr. 130d).

ritual burial, a model of religious cults strongly rooted in the star positions and in the cycles of the seasons, tales such as the harvest season, the sowing and the dog days, the time of the dog heat.

Approximately five thousand years ago, the canicular phase coincided with the Appearance of the star Sirius called The Scorching after being absent 72 days from the cosmic ecliptic³⁵, It reappeared announcing the time of the rise of the Nile and the monsoons in Central Asia. The term "Abrasar" is a Sumerian term that was bequeathed as a cultural loan to the Greek Latin world and its most remote meaning is to burn with fire as well as water and lightning. This term is closely related to the star Sirius and the archetype Sth, the guide dog of souls. The 1st century Gnostics called symbolic jewels with the term Abraxas used as talismans, engraving images of Sth, as well as mythological beings known

³⁵The importance of this fact lies in the fact that it marked the beginning of the annual flood season of Nile River, before the summer solstice, after an absence of seventy days in the night skies. Sothis' hieroglyph shows a five-pointed star and a triangle. Sothis was identified with the Goddess Isis, who was part, along with her husband Osiris and her son Horus, of a tritheism, while that period of seventy days in which Sirius was not seen in the sky symbolized the passage of Isis and Osiris by the duat, the Egyptian underworld. In a similar way, for the Chibchas of present-day Colombia, the Helian exit from Sirius announced the beginning of the rainy season.

as Anguípedo ³⁶ related to the god typhoon³⁷,
the cultural cognate of the Hellenic world linked to
Sth.



Gnostic jewel, 2nd century Anguípedo
With the initials Abraxas

It is interesting how this archetype, through the
centuries, was associated with burning with fire and
water. The Arabs in ancient times called it Tufan the
breath of fire, as a symbolic form of precipitation or
testimony of the divine spirit, manifested as all

³⁶The **Anguípedo** is represented as a creature with a rooster's head and legs made of snakes, a symbol considered to be of Persian origin. Sometimes the inscription Iao, a form of the Tetragrammaton, is added to the foot: the four letters used to represent the name of the God of the Jews.

³⁷In Greek mythology, **Typhon**, (ancient Greek Τυφών, 'smoke'; Latin Typhon) is a primitive divinity related to hurricanes. He was the last child of Gea, this time with Tartarus, the cavernous lower void. It is considered as a possible etymology for the word «typhoon», for the Persians and Arabs طوفان Tufân as a way of calling the storms of the Indian Ocean. Later Hellenistic writers identified Typhon with the Egyptian Seth.



consuming fire and as a scaffolding for the word of life, water of life, which will nurture in the centuries to come the Arab world in the Koranic symbolism of water. The allegorical color of Sth ³⁸ it is ocher, the color of one of the phases of alchemy, like the pigment of soils with iron ore. This cultural feature is due to the ancestral custom of nomadic peoples to bury the dead at ground level and cover them with ocher and branches. Later this tradition ended in creating mortuary boxes to be covered with mounds of earth and stone, recreating the original hill of creation, a concept or symbol common to Indo-European peoples. Many of these mounds were crowned with a "T" symbol³⁹, representing the fundamental pillar of creation associated with the polar star and the constellation Ursa Major, which was known in ancient Egypt as the leg of Sth. The allegory of throwing ocher in the graves is so archaic that it is considered the first sign of Proto-writing as of the beginning of symbolic abstract thought.

³⁸The alternative way of pronouncing his name Setesh (stš), and later Sutej (sutḥ), designates his supremacy, where sh-j means "majesty". The exact translation of Seteh is unknown, but it is usually interpreted as "pillar of stability", meaning associated with monarchy.

³⁹Potter's wheel in Indo-European cultures.

The Tau symbol⁴⁰, with a Latin "T" shape, one of the first man-made graphics, is linked to the Egyptian cross "Ankh" and the Tannit symbol as the manifestation of the monadic world, the spirit expressing itself as cosmic fire staged in the Gnostic world as an interlocking circle of colors on a "T" or parallelogram. This logo will crown many of the fundamental mounds of Indo-European cosmogenesis such as the myth of the hill of the creation of the city of Heliopolis.⁴¹, Solar myth where the Bird Bennú, the prototype of the Hellenic phoenix, perches on a symbol in the shape of "T", on a creational mound known as Ben-ben, whose meaning is "The brilliant" Indo-European words Sts, Sth or Th⁴² and the Greek letter Stigma, they are symbols grouped together to the Indo-European concept of "fundamental pillar" and to a cosmic axis that passes through the center of the earth, which for

⁴⁰Originally it meant mark or sign, referring to the marks of sanctity, or healthiness. Similarly was the used in the worship of the God Apis.

⁴¹Egyptian name: Iunu. Greek name: Heliopolis. Coptic name: On. Its Egyptian name was Iunu which means "pillar". The name of Heliopolis is of Greek origin: Ἡλιουπόλις or Ἡλίουπόλις, meaning "city of the Sun", since the city was the main seat of the worship of the solar God Ra. It was one of the three most important cities in Ancient Egypt along with Thebes and Memphis. The Copts knew her as On. The city known for a pillar or obelisk, topped by a T-shaped symbol.

⁴²Words with this word participate, throughout the Indo-European world words such as: Stupa, Thubar, Dhurba, Sth, Sts, Thufan, Typhoon.

many nomadic peoples reproduced the celestial iconography of a dark door or “the axis of the potter”, a place where all wonders and fire⁴³. This initiatory door or pillar, was represented in Egypt as a golden donkey (the form in which the Sth God was worshiped in the middle period of Egypt's history).

The word Sth appears as a mirror of words throughout the world related to a fundamental axis, such as Stupa, Tufân طوفان, or Dhurba; In the Arab world, the pole star was called the "Th'uban" snakehead.

From the Indo-European imaginary all these major symbols are grouped around the Sth logo: The moon, a cube on side 6 whose length is 3.14169 the house of the immortals, the number 8, the place where the winds are born, the house of newt in other words Antarctica and the star Sirius as the polar star or ثعبان (Th'uban).⁴⁴ The man saw in the sky a reflection of the earth many times specular, and when observing it he felt that it behaved almost reassuringly like a celestial mechanism where everything revolved

⁴³In Greek mythology, Taumante or Taumas (in ancient Greek Θαύμας Thaúmas, ‘wonder’, ‘miracle’) was the son of Gea and Ponto. He was one of the primordial sea gods. He joined the oceanic Electra, and from them were born Iris, Maple and the Harpies. Taumante is also an epithet for Iris (due to the spectacular colors), and the name of a centaur who attended Pirítoo's wedding, fought against the pencils and fled.

⁴⁴13,000 years ago, the star Sirius was a polar star.

around an immobile point known in ancient Egypt as the rope tie. The potter's axis.

Its clearest visual representation is perceived in the myth of the sacred tree or Sycamore tree of the Dendera temple, which grows from a square known as the Horus mansion. The representation in China of this magical quadrangular space is the word or grapheme Tao whose logo corresponds to a square from which a tree grows next to an eight-pointed star. This symbolic representation can be intuited in the archaic caduceus as the scepter "Uas" as a stylized form that represents the archetype or god Sth or the scepters or caduceus of the Sumerian culture ending in a symbol with the form of the letter Omega, like the Egypt's "Uas" scepter, terminated in a forked tail. Many of these staves, as well as the posts or sacred trees of both cultures, finding themselves crowned with a pineapple-shaped symbol or branch that in Egypt represented Osiris as "Rama Ima", or Osiris crowned in the Light.⁴⁵

⁴⁵In Egypt the representation is of the Rama Ima, or Osiris Crowned in the Light, in Sumer it represents the sacred pineapple, possibly number 3.1416 as a crystal with hexagonal sides.

[OBJ] The goal in many of the Egyptian rituals related to this archetype, as in the case of the "texts of the pyramids" or in the book "Exit to the light of day", fundamental writings to understand Egyptian cosmogenesis, was to position the deceased in a direct line with the path to the stars and guide him to cohabit in the sky or be reborn as a circumpolar star. This allegory was intimately linked to the human polar center, the heart of man, the cradle of thoughts as well as of the word. Within that ideology, the heart was seen as the emitting center of universal reality and, like the breath, both things, to be restored at the moment of death.⁴⁶ And make possible the rebirth of the deceased as a circumpolar star. Although the end of the journey for many of these myths is Dwt, the center of the earth is the Egyptian underworld, the circle with the point in the middle. In Egyptian culture it was believed that golden cords linked the world with the stars and these to the celestial image of the constellation of the bull, and its star Aldebaran, the eye of the bull close

⁴⁶According to the Memphite cosmogony, Ptah created the Gods, who are attributions and ways of the creator, through word and mouth. From his mouth he created the Ennead, the first 9 Gods next to the G. Thot, these are modes of his being. He established the regions (nomos), built the cities, assigned each G. his place of worship, built his temples, and determined the offerings they were to receive.



FIG. 1. VALVE HANDLE AND
ACTUATOR.

to the pole star 4,700 years ago. For other Indo-European cultures, the polar center or eye in the sky was the moon in the format of a fertilizing bull, the place where all the strings of light arrived and the axis of all the cosmic drama. At this point, there is a certain relationship with the myth of the labyrinth where the maximum architect, Daedalus, author of his own architecture, comes to the center of it in search of capturing the Minotaur.

Journey made by weaving a golden rope in the dark
like the spider in search of the apotheosis of the
Architect.

The myth of the labyrinth has its genesis in the worship of the Egyptian God Min⁴⁷ called his mother's Bull and to the staircase festival, one of the oldest festivals in the world. The Greeks called this God Pan and represented him as a Man with the body of a goat, an image associated with the fertility of the natural world.

⁴⁷Min, Moon god of fertility and vegetation, God of rain, protector of merchants and miners, represented the generating force of nature in Egypt. He was represented as a man with an erect phallus of black or g skin, on a pedestal, wearing a crown with two long feathers and a scourge. Sometimes like a black bull, lion.

The God Sth was considered the patron saint of blacksmiths in ancient Egypt, as the oldest cultural model related to the art of metal forging than in early Egypt.

Dynasties were considered bones of Sth⁴⁸. He was worshiped as a desert deity in his Burning character, a common thing shared by Indo-European gods such as the Akkadian Ilu, the Semitic God El or the Phoenician Baal.

The archetypal similarity of all these Gods made cultural borrowing possible as the reworking of related symbols: Sth was worshiped in a city called Nubth of Ombos,⁴⁹ the golden city or city of gold whose name is due to the fact that this archetype was revered as a golden donkey, it was worshiped with gold figures⁵⁰. This cultural model will be repeated in the city of Avaris, the Semitic enclave of the middle period of Egypt's history, where the cult of this

⁴⁸To return speech to the deceased, an iron object called **uerhekau** in Episode 27 was used, or even a calf's leg representing the constellation Ursa Major, previously slaughtered during the funeral. With these the holes of the mummified body, such as the mouth, eyes, nose or ears, were touched so that they were opened again and the deceased could regain the use of his senses and could, mainly, eat, drink, speak and watch.

⁴⁹As the greater God, **Seth** was protector of Upper Egypt, where he was venerated, mainly in Nubth (Ombos; Kom Ombo), He had sanctuaries in Avaris, Abydos and Pi-Ramesses.

⁵⁰In reference to the **Sth** God, Queen Ahhotep (circa 1570-1540 BC) was an Egyptian queen from the late 17th and early 18th dynasty. He acted as regent during Pharaoh Kamose's minority age and promoted the expulsion of the Hyksos leaders. He had in his funeral trousseau a gold pendant, on his neck the God Sth represented as a pillar.

religious model reached its maximum splendor with characteristics similar to the Baal Phoenician. El libro paradigmático El Asno de Oro de Lucio Apuleio⁵¹ del siglo I, sobre las aventuras de un man turned into an ass, until by fate and our luck is initiated in the mysteries of Isis and Osiris, is a product of the knowledge of the Greco-Latin world and North Africa to the Sth archetype that the Greeks called Typhoon, and whose translation is encouragement of fire. It is possible that the author Lucio Apuleio, also has been educated in the mysteries of Sth thus possessing the three parts of ancient philosophy and the complete initiation into all the mysteries of the Egyptian religion. The book may have its plot base in Luciano de Samosata's story "El Asno" because both appear at the same time with a similar argumentation. The Proto Canaanite logo that gave birth to the letter “Yod” had its genesis from this paradigm of the desert represented as an ass and that, for the Hebrew people is the initial of the name of God, in ancient Hebrew יהוה, transliterated “YHVH” or “JHWH”.

⁵¹The **Metamorphoses of Apuleius**, which according to Agustín de Hipona were known as Apuleyo's "The Golden Ass" (Asinus aureus), is the only complete Latin novel that has been found. It was written in the 2nd century AD. C., was an adaptation of a Greek original, whose author was possibly Lucio de Pratae (if that name is not simply derived from the main character and narrator of the play). The Greek text was lost, but there is a similar Λούκιον χήθονος (Pike or Donkey) story by an unknown author that is probably abbreviation or epitome of the text by Lucio de Pratae, in antiquity wrongly attributed to Luciano de Samosata, contemporary of Apuleius.



πιπι (p-i-p-i)

According to Jerónimo de Estridón, 4th century AD. C.

The Tetragrammaton in the Phoenician alphabet (1100 BC to 300), Aramaic alphabet (10th century BC to 1st century) and modern Hebrew.

The Semites and Phoenicians worshiped Sth in the middle period of Egypt's history known as Hicso, in Egyptian heqau jasut "foreign rulers", in Greek ὑκσῶς hiksós. In the Egyptian sacred elbow the god Sth represents the number 8 inch. If we study the Great Pyramid, it has 8 sides. One of the purposes of this shape is to mark the spring equinox: for a few minutes at dawn the north and south faces are illuminated by the rays of the sun, while the eastern half remains in shadow. At sunset the opposite occurs. This effect is called lightning, the pyramids are representations of the fundamental hill of creation, the body of "Osiris-Ptah" crowned with the "pyramid" or "benben", as well as the gates of Dwt, the Egyptian underworld that in the archaic period of Egypt or proto dynastic symbolized three hills or mountains of light, located to the east.

57

𐤀𐤃𐤀𐤃

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יהוה

The earliest known writing documents are a set of 300 clay jars and tablets, found in the burial of the predynastic sovereign Horus Scorpio I in the necropolis of Umm el-Qaab, Abydos, dated between 3300 and 3200 B.C. among these logos engraved in clay in the form of a cubic seal you can see the oldest representation of the Dwt, three mountains of light, the east the burial place of the god Osiris.

If we study the measurements of the great pyramid in sacred cubits, 440 cubits per side or 220 cubits in the middle of the axis of the facade, counting from the axial axis of the facade towards the outer limit, the remaining 20 cubits frame the corners of the four sides providing the meaning of edges as fundamental pillars, 20 was a number associated with the god Sts, 4 pillars holding the pyramid. The height of the great pyramid is 280 sacred cubits, 0.5236 m cubits, the last 60 cubits represent the number π , $0.5236 \times 60 \text{ cubits} = 31.416 \text{ m}$, the Egyptian underworld was related to the center of the earth and the master of all numbers π .

The same can be seen in the longitudinal section of the Great Pyramid in whose center is the King's chamber or the heart of the god "Osiris-Ptah",

for the Egyptian ideology it is the emitting center of universal reality. This sacred space is geometrically armed as 2 cubes of 10 sacred cubits in length. If we draw a golden rectangle of some of these cubes, the smaller side of this space will measure 3.1416. That is to say that, in the heart of the great pyramid, the number π is hidden.

The architectural cut of this work represents the god "Osiris Ptah" standing holding in his hands the fundamental pillar of creation

52. The Great Pyramid is most likely partly hollow with internal ramps like spirals swirling around the King's chamber, symbolically turning around the number π , this room floats like an island in the center of the pyramid shape.

52 This symbol is representative of the God Sth, at whose pinnacle was the end of the pillar or the God Osiris whose representation is the "Rama ima" shaped like a pineapple. The Dyed Pillar, or Dyed symbolizes "stability". He could represent the backbone of the God Osiris, as a tree, or a fundamental pole, actually four poles in one, holding the pyramid etc. It is one of the most widely reproduced symbols in Egyptian mythology. It can appear accompanied by other symbols, such as the Scepter Uas "power" or "dominion" and the Ankh "life". Similarly in the worship of the God Min, the end of the pillar, on the feast of the staircase was the "Rama Ima", as a representation of the movement of Venus in the sky.

Different representations of the God Sth, throughout the millennia, in the Egyptian, and Gnostic culture including the Uas scepter holding the sky.

OBJ

OBJ

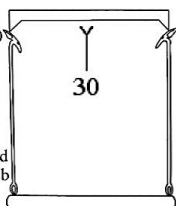
60



Fig. 249

Nut
(Nuit)
sky goddess

earth god
Geb



Set, as son of Nuit, and son of Geb forms then the



ladder from Geb's earth to Nut's sky.

Abraxas the God of the Gnostics

[OBJ] The term Abraxas ⁵³ it appears for the first time in Egypt as a word of power, "a magic word" written as a two-component formula, "Abra" and "sax" and it was repeated written in sequence of 2, 5 or 9 times depending on the effect that was wanted achieve on the physical plane. Taken as amulets, they were a type of jewel worn by the Gnostics of the 2nd and 3rd centuries AD. C., to represent divine aspects of creation. It is possible that the meaning of its etymology, from the Greek ἄβραξας, is found in the gematria of the word, the value numerical letters: the result of this sum for the word

⁵³Abraxas was believed to be the name of a God representing Good and Evil, a God and worshiped deity representing fire. This term was used by the Vasileidians, a 2nd century Gnostic sect, to name the supreme being or God they worshiped. Abraxas was also considered an Egyptian God. It is probable that the mystical word abracadabra was derived from such a name, although there are some other explanations in this regard. In other cultures it is known as Abraxas, Rasaxe, Baechen, Avichehem, Avichaem and Anusix.



Abraxas is the number 365⁵⁴ equal to the numerical value of the names "Nile" and "Mithra" in a clear reference to a solar year, as well as to a philosophical Sun, The letters of the word Abraxas Ἀβραξᾶς in Greek were related to each of the 7 sacred planets of antiquity. The vowels that make up the name next to "H" or "W" represented a system of letters or divine epigraph as a creator Archetype, in the style of the Hebrew Tetragrammaton, the ancient 7 angels before the throne of God, the 5 planets known in antiquity added the Sun and the Moon.^[OBJ]

2nd century Gnostic jewel, Anguipedo with the acronym Abraxas, the 8 pointed stars engraved on these jewels represent the place where winds are born.

These symbols or logos were contained within an Egg-shaped Gem and many of these amulets were inscribed within a drawing of a Serpent that bites its tail or "Ouroborus" in a clear reference to a

⁵⁴Los vocablos **Abraxas**, Nilo, y Mitra tienen gematría 365 en referencia a un año solar y al sol.



philosophical Sun representing the great cycles cosmic of creation, the eternal carousel of manifestations as well as the circle that does not go beyond the divine emanation.

The world for gnostic thought represented the archetypal shape of a fundamental egg or crystal, something common to Indo-European cosmogenesis where many cultures imagined the universal form in the format of a primeval egg or a crystal in the center of a lotus.

The magic number 365⁵⁵ symbolized, for the “Vasiledian” Gnostics, the heavens or Universal dimensions as a certain architectural orchestration on whose cusp or last level was the sun, represented in number 365, that absolutely undifferentiated abstract reality prior to Nous and Sophia⁵⁶ or causal of the "Pleroma", the universal fullness. Within the Egyptian Hieratic script, the word "Abr"⁵⁷ meant Father and Sax could Interpreted as power, whereby

⁵⁵A philosophical sun or **Ra** related to the numerical and the star Sirius. The name of the Nile river has gematria, like the word Abraxas.

⁵⁶**Sofia** is a name of Greek origin and means "wisdom" or "the one who possesses wisdom". Sofia (Σοφία in Greek "wisdom") is a fundamental term within Hellenistic philosophy and its religion, as well as in Platonism, Gnosticism, Orthodox Christianity, esoteric Christianity, and mystical Christianity. Sophiologos is a philosophical concept related to wisdom, as well as a theological concept related to the wisdom of God.

⁵⁷For the Sumerian culture this word means Water and Fire, possibly in relation to the canicular phase.

the compound word Abrasax could symbolize "Almighty Father". Many words related to water begin with the word "Abr", the root is Indo-European, it relates water and fire, a symbol associated with the canicular or maximum heat season in Egypt and Central Asia, as well as the time of maximum rain and the overflow of the Nile river or the arrival of rains in the steppes of Iran. In ancient Egypt, the word "Abrasax" represented a God who could not be gestured through symbols, an abstraction or unpronounceable singularity.

The Chaldean and Phoenician people also had an unknowable God named "Abrasax". In most cases, the "Abrasax" stones were associated with a singular composite figure by way of "Chimera" called "Anguipede",⁵⁸ It appears with the body of a man, the head of a rooster or lion and the legs of a snake. These figures were most likely influenced by the "Mithraic" doctrine of archetypes and symbols from

⁵⁸The **Anguípedo** is a frequent deity in the magic amulets of the Greco-Roman era.

The Anguípedo is represented as a creature with a rooster's head and legs made of snakes, a symbolism considered to be of Persian origin. Sometimes the inscription the acronym Iao, a form of the Tetragrammaton, is added to the foot: the four letters used to represent the name of the God of the Jews. These amulets, along with the repeated use of the name Iao on magic papyri, curse tablets, gems, and other amulets, are evidence of syncretic cults that combined Judaism with paganism. In the Talmud, those who turned away from Judaism to follow those cults are called *minim*, often translated as "heretics" or "apostates". In other cases the Anguípedo is called Abraxas.

Central Asia. The jewels engraved with “Chimeras” figures were used in the cult of “Mithra”⁵⁹, like the god "Zurban" who represented a man with a lion's head and legs surrounded by a snake.

The meaning of this type of archetypes is that of God of time and space, who builds a body of light. In many of these engravings this symbol appears standing on a sphere or cosmic circle divided into an "X".

The cities in ancient times were planned as a circle divided into quadrants, these logos are among the oldest whose interpretation is the navel or navel of the world as "Axis Mundi", and at its center is the sun and the temple, rector of the city.

In Egyptian culture it was symbolized in the Uas scepter, the stylized form of the God Sth. This scepter, in many cases, was crowned by a "Shem" ring⁶⁰, Mithras, symbol of the creative Power of the universe idea deeply rooted in the ancient world, as

⁵⁹Mithras was a solar god of Persia, whose worship later spread in India and in the Roman Empire. The origin of this Indo-Iranian divinity can be traced back to the 2nd millennium BC. C. : his name is mentioned for the first time in a treaty between the Hittites and the Mitani, written around 1400 BC. Towards the year 62 a. C., the Roman soldiers adopted this God in their own way, added non-Persian characteristics to it and created a religion called Mithraism that spread rapidly throughout the Roman Empire, and that competed with the incipient Christianity until the 4th century.

⁶⁰Símbolo del sol, en hebreo, su nombre es Shemesh.

perceived in the cult of the archetype Ptah-Apis⁶¹. This symbolic image of “Mithra”, like a golden sun crossing the skies, was carved in stones or in friezes “surrounded by a snake that bites its tail” or “Ouroburus”, in a clear reference to a certain circular movement in the sky. In many of the inscriptions that appear in the egg-shaped Gnostic jewels of the 1st and 2nd centuries AD. C., appear words of power like Abrasax and the acronym "Yao", also the vowels, "a, e, i, o, u". The term Gnosis comes from the Greek Γνωστικισμός (gnostikismós), δειωσις, and (gnosis) knowledge. Inside this imaginary and on the surface of these jewels, stairs were found that led to the heights of the heavens, carved with vowels and accompanied by two silent letters "h" or letters like "V" and "W" to complete the cosmic number of seven steps. We could surmise that the initiate in these mysteries had to master care and expression of vowels and that the initiations in these symbols were related to power words strongly

⁶¹**Apis** (Egyptian name: Hap, Hepu; Greek name: Apis (Ἀπις), Epaphos) was venerated in Memphis, from times of the first dynasties, as God related to the fertility of flocks, with the Sun and the God of the Nile. His worship passed to Alexandria in the Ptolemaic era, being very popular with Greeks and Romans. Unlike the cults of most other deities in Egypt, the worship of the Apis bull was adopted by the Greeks, later by the Romans, and lasted until almost the fourth century. It was considered the Ka of Ptah. Possibly their cult began as a lunar cult, "the horns of the moon", relating the moon and the movement of Venus in a single archetype called Pitah or Pi. Apis has almost the same hieroglyphic characters as the name Ptah, “great universal architect, these are: the sparrow, the cube and the knotted rope called Ah, symbol of life, plus a symbol known as a portal, an inverted double V.

constituted through vowels.

Such logos may have been based on "Mithraism" as the "personal" interpretation of the Alexandrian world of Egyptian culture. Another meridian symbol on the engravings "Mithraicos" was the "egg of the world" of which "Mithra" crosses the skies and its representation was accompanied by lighted malls or primordial fires, in the number of (seven)⁶², twelve or thirteen. Therefore, we could say that they would symbolize the known planets, including the moon and the sun, or be merely symbolic.

The number thirteen, in ancient times, was associated with the planet Venus (Both Abraxas, the word Nile and Mithra, have 365 gematria, as well as the symbol of the highest Gnostic wisdom Sophia, the maximum sky representing the sun).

According to Hermann Hesse, in his Damien work,

⁶²En el **mitraísmo** existían siete niveles de iniciación, que pueden estar relacionados con los siete planetas de la astronomía de la época: Luna, Mercurio, Venus, Sol, Marte, Júpiter y Saturno, en este mismo orden según la interpretación de Joseph Campbell. La mayoría de los miembros llegaban sólo al cuarto grado y sólo unos escogidos accedían a los rangos superiores. Los niveles, conocidos gracias a un texto de San Jerónimo que confirman varias inscripciones, eran los siguientes:

Corax (cuervo); *Cryphius* (κρυφίος) (oculto). Otros autores interpretan este rango como *Nymphus* (esposo) *Miles* (soldado). Sus atributos eran la corona y la espada; *Leo* (león). En los rituales presentaban a Mitra los ofrendas de los sacrificios; *Perses* (persa); *Heliodromus* (emisario solar). Sus atributos eran la antorcha, el gorro frigio, la vara y el anillo) recuerdan a los del obispo cristiano. En los ritos, los iniciados llevaban máscaras de animales relativas a su nivel de iniciación y se dividían en dos grupos: los *servidores*, por debajo del grado de *leo* y los *participantes*, el resto.

Abraxas is a God who symbolically unites the dual. Name this God with the following quote: "The bird breaks the shell. The egg is the world. He who wants to be born has to break a world. The bird flies towards God, the God is called Abraxas.

Damián, Hermann Hesse

Hesse comments in his book the story of Emil Sinclair, a young man who in his childhood lived in a "bright and clear" world, but who was immersed, at an early age, in a dark and unknown world. All this caused him an internal chaos that forced him to establish an internal dialogue and led him to reflect on himself as a means of reaching the truth that we all harbor within us. To do this, he found an unexpected force in the union of good and evil.

Hesse when referring to Abraxas:

"Contemplate the fire, contemplate the clouds, and when the omens arise and the voices begin to sound in your soul, abandon yourself to them without first asking yourself if it suits you or if the rest seems good to you. With that you do nothing but spoil yourself, take the bourgeois sidewalk and fossilize yourself. Our God is called Abraxas and he is God and devil at the same time, he includes in himself the

light and dark world. Abraxas has nothing to oppose any of your thoughts or any of your dreams. Do not forget. But it will abandon you when you become normal and irreproachable. He will leave you and look for another pot in which to cook his thoughts”.

Damián, Hermann Hesse

Another interesting quote from the book Utopia:
"The island called Utopia once had the name of
Abraxa."

Utopia, Tomas Moro⁶³

The word IAW ⁶⁴ it was inscribed on the surface of the Abraxas stones or on the Aguipe shield. In Greek it could be read as "I am Alpha and Omega", a trigram that appears for the first time in Egypt associated with the lunar deity "Ahh Djuty" (the god Thoth in his youthful and lunar aspect). "Ahh" was the ancient name for the fourth

⁶³**Thomas More**, also known by his Castilianized name Thomas More, or by his Latin name Thomas Morus (London, February 7, 1478 - ibidem, July 6, 1535), was an English thinker, theologian, politician, humanist, and writer.

⁶⁴Different spellings throughout history, from the acronym **Iao, Iave, Yah, Yao**. Different ancient writers used different spellings. In this regard, the Catholic Encyclopedia indicates some

crescent moon, in the middle period of Egyptian history and for much of the Indo-European world.

The names of mystery gods like Yah⁶⁵, **Yah, Iao, Ihaho**, they are “logos” used throughout the Arabian Peninsula, Egypt and Central Asia region to define lunar Gods, who could be interpreted as Archetypes related to moon phases and calendars. The words Yah and Yeh are the ancient Indo-European forms with which the moon was called and from which the calendars arose. This can be verified in the similarity of terms associated with the lunar, some valid in our contemporary world as the term Year (year in English) or Yéricho, the Hebrew city of the moon. Yahas the word that appears in the Zohar by which the Elohim⁶⁶

⁶⁵**Iao**: according to Diodorus of Sicily (1.94);

Iao: The valentinianos (Ireneo, *Adv. Haer.* 1.4.1, en P. G. 7, col. 481);

Iao: Orígenes (*in Joh.* 2.1, en P. G. 14, col. 105);

Iaou: Clemente de Alejandría (*Strom.* 5.6, en P. G. 9, col. 60);

Iaoth: Ireneo (*Adv. Haer.* 2.35.3, en P. G. 7, col. 840);

Ieuo: Porfirio (Eus., *Praep. Evang.* 1.9, en P. G. 21, col. 72);

Ia o Iabe: Epifanio (*Adv. Haer.* 1.3.40, en P. G. 41, col. 685);

Iaho: Seudo-Jerónimo (*Breviarium in Pss.*, en P. L. 26, 828);

Iehieh: Jacobo de Edessa (cf. Lamy: *La science catholique*, 1891, p. 196);

πῑπῑ: certain Greek writers who transcribed the Hebrew Divine Name translated it this way πῑπῑ (p-i-p-i) because of its similarity to the Hebrew letters, or why the geometric paradigm revolves around Pi, (según Jerónimo, en *Ep. XXV ad Marcell*, en P. L. 22, col. 429).

Iabe: The samaritanos (según Theodoret, en *Quaestiones in Éxodum* 15, en P. G. 80, col. 244).

⁶⁶**Elohim** It is a Canaanite word (אֱלֹהִים) of which many Jewish and ecclesiastical scholars indicate that would be the majestic plural, or the superlative of God (in Hebrew El, אֵל, or Eloha, אֱלֹהָ). He would be literally "God", and the plural of its extended form.

worlds formed. In the Nag Hammadi library, the moon is related to the Goddess Selene who for the Gnostic world represented the feminine aspect of creation. Here are some proverbs from the 2nd century Gnostic text, "Odes of Solomon" that appear in the Gnostic book, "Pistis, Sophia."⁶⁷

Odes of Solomon XLII, 1-10

"The soul without science is not good; ..." (Proverbs 19: 2). Also, that the nefesh ... be without da'as, it is not tov ... "(Orthodox Jewish Bible).

"Also when the soul is without knowledge," Gnosis "is not good." (Proverbs 19: 2). (The Zohar, Volume III, Vaera Section). "

From the beginning to the end I received His Knowledge, And I was established on the rock of

⁶⁷**Pistis Sophia** It is an important Gnostic text discovered in 1773, possibly written in the 2nd century. The remaining five copies, which scholars place in the 5th or 6th centuries, relate the gnostic teachings Jesus transfigured to the assembled disciples (including his mother Mary, Mary Magdalene, and Martha) when the risen Christ had served eleven years speaking to his disciples. In it the complex structures and hierarchies of heaven, familiar in the Gnostic teachings, are revealed. The feminine divinity of Gnosticism, Sofia, a being with many aspects and names.

truth." (Ode XI. 3-5.)

"Walk ye in the knowledge of the Most High;
and ye shall know the grace of the Lord without
grudging; To His exultation and to the perfection of
His knowledge." (Ode XXIII, 4)

"Walk in the knowledge of the Most High, and
you will know the grace of the Lord, without
murmuring; to His exultation and to the perfection of
His knowledge." (Ode XXIII, 4)

"The Master is on my head like a crown, and I
will never be without Him, He has plaited for me a
crown of Truth, and its branches sprout in me. Well,
it is not like a dead crown that cannot germinate,
because You live in my head and you have
blossomed on it, and your fruits are ripe and perfect,
they are full of Your salvation". (Ode I,)

Regarding the God Abraxas, the author of The
Gnostics and Their Remains referring to some
Gnostic gems or jewels⁶⁸ carved with figures and
words he says, referring to one of them with the
image of the God Sth, father of Anubis, very similar,

⁶⁸This epigraph was common in many gnostic jewels, "I A O Abraxas Sabaoth". Detail of an inscription from a Nordic genealogy book, in a peculiar interpretation of the Greek alphabet.

since both were represented as dogs. Later, the middle period of Egypt (dynasty XVIII), the God Seth was represented as "Golden Donkey".⁶⁹

From the Abraxas class of jewelery, the figures are, for the most part, designed according to ancient iconography of the Egyptian religion, with a very personal appreciation of this iconography. Of all these types of logos lent, the most frequent and most important is that of the head of the Jackal Anubis, sometimes double-headed, which superimposes that of the human being on his own and carries the caduceus of Hermes to denote his office of guide of souls, not through the shadows of the underworld!, but along the path of the spheres directing their focus to their final rest in the Pleroma⁷⁰ whose meaning is "fullness".

The Gnostic Gospel "Pistis-Sophia" describes the Savior after receiving his garment of light inscribed with the Five Words of Power and with the names of all the Dominations, the Powers of the

⁶⁹Ah, o Yah also Aah, they are the names of the moon in the Indo-European world and of the God Thoth in his lunar aspect, Dyehuthy (in Egyptian *dḥwty*, in Greek Tot Θωθ) is the God of wisdom, writing, music, spells, magic and moon symbol in Egyptian mythology. It can also be seen written as Thot, Toth or Thoth.

⁷⁰The **pleroma** is an element common to many Gnostic doctrines, it is defined as the primordial unit from which the rest of the elements that exist or, in other words, fullness, arise. It is, therefore, a relevant term to philosophy and religion.

firmament found in His Ascension, makes him come first to the Door from the firmament, then to the God of the Sphere, then to the sphere of Destiny, and finally to the Twelve Great Aeons⁷¹, that when they looked at their own names written on His garment they shook with fear and began to sing hymns to Him.

Anubis-Hermes sometimes appears waving a palm tree branch to announce the "Victory" over the Powers of Evil, or presiding over the “weighing of the soul”, the scene normally painted in the Egyptian Ritual of Death. Anubis represents the Judge of the living and the dead. In ancient gnostic gems this Hermes / Mercury is frequently depicted leaning forward with the caduceus in hand and by its mystical virtue, helping a soul to emerge from the depths of the earth.

Gnostics and their Remnants, William King

The logo or symbol representing the God Abraxas is the one we currently use for Diameter, Ø⁷²

⁷¹Aeon is a **God** of eternal time and of the prosperity of Phoenician mythology adopted by the Romans.Æon or Eon: name with which the empire of Atlantis was also known, as a kingdom of Eternity according to Tertullian

⁷²The symbol of **Abraxas** is a circle cut in half diagonally Ø (allegorizing the male-female union), it is represented with a level scale with two eagle heads.

within this philosophy it symbolized the primordial form of the universe or cosmic Egg.⁷³

⁷³Reference texts on the religion of the Gnostics

García Bazán, Francisco. Eternal Gnosis. Anthology of Greek, Latin and Coptic Gnostic texts. Three volumes. Madrid: Editorial Trotta. Eternal gnosis. Anthology of Greek, Latin and Coptic Gnostic texts I. 2003. The Gnostics and their remnants, "The Gnostics and Their Remains" by Charles William King 188. Ancient Gnostic texts Nag Hammadi Library Pistis Sophia, 2nd century (Odes of Solomon, or Book of Odes) and other texts.

The cubic reason and its relation with the Devir or Saints of the Saints

OBJ: In the Greco-Roman world, there was a philosophy closely related to architecture known as Cubic Reason ⁷⁴, who saw in the number the first cause or "Fiat lux" ⁷⁵

of the existence of the cosmos in the form of a container cube of all created things. The first to write about this "philosophy of form" was Lucio Vitruvio in book V of his codex De Architectura "Los 10 libros de Architectura". Comment in the preface of this book as it is, for Pythagoras, number 216, the most suitable to contain knowledge.

⁷⁴**Vitruvio** he writes: "Mathematicians claimed that the perfect number is number six." L.III-C.I. and comments in book V, how, for Pythagoras, it is number 216 the most suitable to contain knowledge: "It seemed good to write their theories and their rules in volumes of cubic structure". They fixed the cube of the set of 216 verses. L.V-Preface (Of Architecture).

⁷⁵**Fiat lux** It is a Latin phrase that literally means "Let there be light" or "Let there be light", and has its origins in the Hebrew phrase יְהִי אוֹר (yehiy 'or). The expression comes from the third biblical verse of the book of Genesis.



"It seemed good to them to write their theories and their rules in volumes of cubic structure; they fixed the cube as the set of 216 verses."

Vitruvius Polion 1st century B.C.

This doctrine was seen as a structure or support for the development of culture, either in the way of a form of architecture or in the compendium of a codex of geometry, in whose center were the numbers, the verb fertilizing space, giving life to these cultural forms. The Vitruvian codex itself can be understood, in the organicity of the different chapters, as an intellectual building whose vertices have the number 676, and at its center, as if the doctrine of "cubic reason" were involved in a hexagon, if we analyze the author's name and his treatise "Lucio Vitruvii, De Architectura", we discover that it is an acronym that veils the real meaning. This text can be translated as Born in the light of the emerald TR 6 * 6 * 6. This is because Latin letters can be read as numbers.

⁷⁶For Pythagoreanism the number 6 was sacred, just like the 16. It seemed good to write their theories their rules in volumes of cubic structure "cybicis rationibus". They fixed the cube as the set of 216 verses where each Standard did not exceed three verses. The number $216 = 6 * 6 * 6$ or a cube of side 6, whose length is 3.1416. In contrast to this, the number 9 represents a departure from the numerical paradigm.

The compendium of knowledge of the Vitruvian world was understood, in the form of theoretical spaces whose ratio is 216, that is, a cube of side 6, as a form of revival of the Pythagorean doctrine.

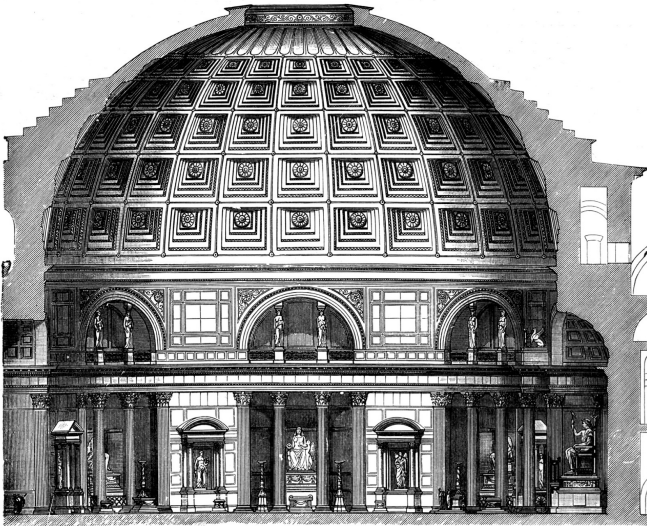
Man, according to Vitruvius, in the fullness of his knowledge, represents a perfectly polished cube, and his cultural expression is the achievement of squaring the circle. Many of the machines proposed in his treatise on mechanics had octagonal wheels, the link between the square and the circle. We can see it in the architecture floor of the Pantheon in Rome⁷⁷, contemporary work to the author himself. The cupola of said work is statically supported on the cylinder that has a radius of 21.60 m, the same dimension as the cylinder and its height. The nave of the pantheon, with a square plan foundation and a checkerboard pavement, is transformed into an octagon inscribed on a circumference. In flat geometry, the circle is a symbol of heaven and the square of earth, and the octagon intermediate between one and the other, and through it the *cuadratura del círculo*, la unión indisoluble del espíritu y la materia.

⁷⁷The Pantheon of Agrippa or Pantheon of Rome (Italian: Il Pantheon) is a circular-plan temple erected in Rome by Hadrian in the early Roman Empire, between AD 118 and 125, partially built on the ruins of the temple erected in the 27 a. C. by Agrippa, destroyed by a fire in the year 80, dedicated to all Gods (the word pantheon, of Greek origin means "Temple of all the Gods").

The pantheon is the only ancient building whose architecture reproduces a cosmic sphere that rests on the earth. The cassette of the dome, as if it were a glass, reflects the light from the oculus to the checkerboard pavement, creating a certain specular geometry of light.

Longitudinal section of the Pantéon de Agripa 27 B.C.

The Pantheon of Agrippa or Pantheon of Rome (Italian: Il Pantheon) is a circular-plan temple erected in Rome by Hadrian in the early Roman Empire, between AD 118 and 125. It is completely built on the ruins of the temple erected in 27 a. C. by Agrippa, destroyed by a fire in the year 80, dedicated to all the



Gods the word pantheon, of Greek origin means "temple of all the Gods". In the city, it is popularly known as La Rotonda (the Rotonna), hence the name of the square in which it is located.

Man, as the foundation of the cosmos
inscribed inside the cube (Ad quadratum)

78 u Vitruvian Man, was used as an architectural blueprint or model for the construction of sacred spaces since ancient times and, seen from its implicit geometry in repository of the cosmic metric, palm fingers and elbows, were used as a bricklayer's rule. The human being and its symmetry were used as modulators of three-dimensional space.

The constructive symbols emerged from this codification of the human figure and as recognition within the guild of builders of certain "word-forms", essential when building sacred spaces. All this metric or ancestral knowledge of the art of architecture was inherited by Europe from the first schools of builders in North Africa and Mesopotamian culture.

The oldest bricklayer rules such as the Egyptian sacred elbow or 0.5236 m elbow, were organized to

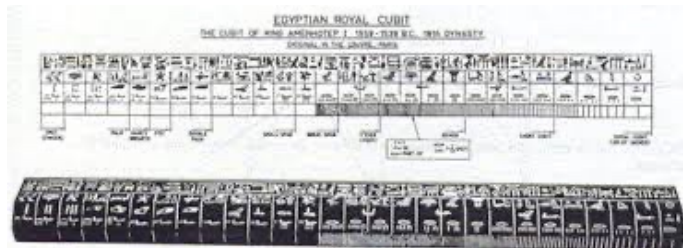
78Ad Quadratum is a constructive method that relates geometry to architecture in a system of proportions. In the design of Gothic cathedrals and religious temples it was used as the foundation and framework of human geometry. It represents a state of consciousness and the achievement of squaring the circle.

be read as alphabets and therefore structured as a symbolic language whose matter is stone. This rule worked as a fractal of the number 6 that in ancient times symbolized the creator verb.

Egyptian sacred elbow 52.36 cm

The Egyptian architect thought of verb portions when organizing sacred spaces.

In Egypt, the creation of spaces that resonated in light was sought, a way in which geometry acted as a support for letters. This bricklayer rule started at 1 inch, with the symbol of "Atum Ra" the jewel in the lotus, which emerged like a crystal in the heart of the great architect and ended at 28 inch in the grass logo of the sounds "Ou ", In the shape of a sparrow that was recorded twice on the sacred elbow at the end of



the period, joining the symbology of the “vesica piscis” and the sound “Ou”⁷⁹.

From this logo in the shape of 2 sparrows that symbolize the creative verb, the mythology of the cherubim of the Ark of the Covenant arose

These particular sounds represent the verb and can be translated as "light and life force", epithets of two of the most important Gods of the Egypt before the unification, as the God "Jnum, the eternal potter",⁸⁰ also known as "Monadic Sun", God in human form and ram's head, worshiped as patron of the Nile River and the divinity or archetype "Shu", life-giving breath, the word understood as light and scaffolding pushing and holding cosmic space. Both carry the character “Ou” the sparrow in their names and give us an idea of the implicit meaning in this character, which with the passing de los milenios dio nacimiento a la letra hebrea “Vav”, heredera de toda esta simbología.

⁷⁹In the Hebrew alphabet it represents the letter Vav, and the number 6. The only letter that appears broken in the Torah symbolizing the union that man must bring to God.

⁸⁰Jnum, "He who models" was a creator God of Egyptian culture. He is the God of the night. He was considered the creator of the primordial egg from which sunlight emerged, at the beginning of time, who gave life to the world. God potter who modeled people with Nile mud, creating his ka at birth. God of fertility. He was also guardian of the waters of the underworld (Duat) and custodian of the sources of the Nile at Elephantine.

Letter or symbol that is hidden in the name "Boaz" and contributes the letter "O" to the name. Within Egyptian cosmology there was the idea of creating spaces with a certain light metric, composition of matter resonating in light. The 28-inch or 0.5236-m rule arises from multiplying the number π by 6. The implicit image in this continent is that of the verb over space, fertilizing and giving life to the hexagons fundamental geometry to which it can be reduced the number 3.1416. A curious fact: if I make a circle whose diameter is 2 sacred cubits and divide it by 6, I get a hexagon whose perimeter is the number π . and if I draw 2 circles whose Vesica Pisces⁸¹ be the sacred elbow, I obtain with many decimals the Fish measure that was a sacred number in ancient times, since it represents the root of 3. If I add to the sacred elbow of 0.5236 m the number π I obtain the number 55.5 number divine considered perfectly polished stone or stone fertilized by the verb. These numbers are implicit in the most sacred spaces of antiquity,

⁸¹The vesica piscis (fish bladder in Latin) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called mandorla (which means "almond" in Italian).

It was a well-known symbol in the ancient civilizations of Mesopotamia, Africa and Asia.

such as the "Sancta sanctorum" of Solomon's temple and the King's chamber of the great pyramid.

In both cases, if we create a space of 10 sacred cubits and take it as a base, we draw a golden rectangle, the rectangle on its smaller side will measure 3.1416 meters, that is to say 6 sacred cubits. The Hebrew word "Devir" whose meaning is "verb", the place where the ark of the covenant was deposited, has a geometry of 216, equal to the Hebrew phrases "Breath" and "lion", a representative number of cultural objects whose metric is the cosmic. This number represents 3 times the verb or cubic ratio of $6 * 6 * 6$, perfectly polished cube 6 cubits wide, whose side will measure 3.1416 m.

In this way we can determine that the sacred space "Fiat lux" rotates in a "golden shape" around a $6 * 6 * 6$ cube whose sides measure 3.1416, as a paradigmatic form of hexagonal or cubic motor.

In Arabic poetry Devir was called by the name of Byblos. This is interesting because the geometry of the word Byblos is 314, in an unequivocal reference to the number π .

The word "Hekal"⁸² or holy, the sacred space in front of the "Devir", has a geometry of 65, like the word silence and word number 6. This word, which is usually translated as temple or great construction, comes from the etymological root of the Acadian culture "E-gal" whose meaning is "Great ship". It is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean.

Regarding the geometric aspect of these constructions such as the Devir, whose geometry is 216, we see that it contains the "Ark of the Covenant" whose representative number is $6 * 6 * 6$ or the Ark of God "Arun Elohim" with the number of $7 * 7 * 7$. With all this, we can determine that these spaces work as numerical powers that are expressed as mathematical boxes within each other, as if it were a book, whose continent is the number π .

The Egyptians represented the number 3.1416 in the form of a side 6 philosophical cube. This geometric archetype gives birth to the logo with cube shape of divine name "Pth" Pi-tah⁸³ Great Universal Architect,

⁸²**Hekal**, its etymological root is the word "E-gal" of the Sumerian culture whose translation is Great Ship.

⁸³**Ptah**, Egyptian deity considered Great universal architect, the Romans associated him with Vulcan, the Greeks with Hephaestus.

the main creator demiurge along with the God Thot of all Egyptian cosmology. This cubic logo, with the passing of the millennia and together with the logogram for Boca related to the cult of Ra, will become the Greek letter π . These logos that appear in the 0.5236 m rule were linked to one of the oldest deities in the Indo-European world known as Min, God worshiped in the “Naqada” culture.⁸⁴ From which emerged the Egyptian alphabet, a unique culture that brought together Egyptian and Sumerian elements in a cultural expression of rare beauty. The God Min gives birth to the myth of the labyrinth in whose center is the Minotaur or “Bull of his mother”, and Daedalus, the architect of his own architecture. Therefore, when we look at bas-reliefs of this archetype, in columns and friezes, we are in the presence of an architectural paradigm and rules for sacred architecture.

Each part of the body of the God Min was seen as numbers and geometries such as the sacred elbow of 0.5236 m and the number 6, also the spiral that represented the number 8, the place where

⁸⁴**Naqada o Naqqada** It is the name given to a culture from the pre-dynastic era of Ancient Egypt, which dates back to ca. 4000 to 3000 a. C., was the cradle of the alphabet as we know it. The logos developed in this culture are older than the logos of the Sumerian culture in at least 500 years.

Winds are born within Indo-European culture, the house of the god Triton.

The Ima Branch⁸⁵, which can be interpreted as Osiris ascended in the light, and the fundamental post of creation, are cultural objects that have important parallels with the culture of Sumer, where symbolic posts or palm trees are crowned by objects shaped like Pineapple. A symbolic reduction can be made of the logos that appear in this bricklayer's rule in their intrinsic meaning, they can be interpreted as follows: "from the heart of the great architect, until the sunrise in daylight, the name with which he was known the Egyptian book of the dead. " The oldest name of the God Min was Amtu, as can be seen in the translation of The Book of the Dead by Egyptologist Wallis Budge. In Sumerian a similar word is Absu ⁸⁶ "Waters of the cosmic ocean". Egyptian culture has, in part, a Sumerian cultural base, as can be seen in the "Naqada" cultural stratum, the cradle of Egyptian civilization. The name of the city of Min was "Apu"

⁸⁵**Osiris** Crowned symbol in the light, it is similar to the pineapple symbol of the Sumerian culture crowning the sacred tree. This symbol will crown the main posts such as that of the Min God, "Feast of Staircase" at whose pinnacle was the Ima branch.

⁸⁶The **Naqada** culture had Sumerian influence 3,800 B.C. British archaeologist Sir William Mathew Flinders Petrie found several monumental statues of the God Min, in the Naqada cultural stratum.

(Panopolis in Greek), the city of Pan. In this epigraph you can find all the symbologies exposed previously since this name means "Cosmic ocean, whose center is π plus the creative sound Ou, the sparrow". Very similar to the name of the God Anubis that the Egyptians called Anpu or Inpu, with the same symbolism.

To understand this ideology it is necessary to analyze the way in which geometry was made in the Egypt of the first dynasties and how certain impressions and models of the world were related to the geometer, and his eternal search for apotheosis in the very experience of the work. In the book of John's revelations⁸⁷, work that due to its temporal proximity can be considered contemporary of the Vitruvian codex, can be read in reference to the anathema of cubic number 216: "Here is the wisdom! Let the intelligent man calculate the number of the spiral, since it is the number of man, his figure is $6 * 6 * 6$ ".

This particular passage of the book acquires a maximum geometric meaning if it is interpreted within the Pythagorean aesthetics recovered by Vitruvio, when relating it to the art of architecture

⁸⁷The Book of Revelations or Apocalypse of Saint John (in Greek: αποκάλυψις Ἰωάννου [Apokálypsis Ioánnou], 'Revelation of John').

and the doctrine of "cubic reason", which for the master of architecture represented the continent of the world. This figure or cubic arrangement symbolizes the achievement of perfection in the geometric understanding of the universe. The Hebrew word leviathan "liwyatan, coiled לִוְיָתָן", translated over the centuries as beast or sea monster in a possible etymological relationship with amphibian gods such as Ea⁸⁸, Sumerian god of the primordial waters, or Dgan Philistine God in the shape of a man and a fish body, is related within the art of geometry to the golden spirals and to the place where the winds are born, the house of the god Triton, of these symbols the myth of the turtle shell in the Indo-European world and the tao symbol for Chinese culture emerged.

These symbols as Fibonacci numbers give the imaginary of antiquity a certain guiding idea where spirals swirl around a cubic space on side 6, as can be seen in sacred spaces of antiquity such as the "Devir"⁸⁹ From the temple of Solomon, whose

⁸⁸Gods like Ea, Enki, Dgan and in China Fu xi, were portrayed emerging from the primordial waters, and therefore with the body of fish.

⁸⁹The **devir** or saint of saints is the most sacred space within the temple of King Solomon, inside which was the Ark of the Covenant and the tables of law. These spaces can only be decoded in their correct philosophical proportion, studying the gematria of the words that name these cultural events.

geometry ⁹⁰ is 216 or a cube of side 6. The word dragon in Hebrew תַּנִּין "Tannin" has a gematria of 555 which is equal to the sacred cubit plus the number π , $(0.5236 + 0.031416) = 55.5$.

⁹⁰**Gematria** is a method and a metathesis (alternation of the order of letters in a word) that depends on the fact that each Hebrew or Greek character has a numerical value. When the sum of the numbers of the characters that make up a word gave the same result as the sum of the characters of another word, which was not the same, however, an analogy was perceived between them and it is considered that they should necessarily have a connection. The clearest example whose gematria explains the name, is the word Nil whose gematria is 365 like Mithras, or Abraxas. The word Devir whose gematria is 216, that is to say a cube of side 6 or a hexagon.

90



The anagram of the word Devir is the word Hexagon,
hidden within the book called World. We have a
cubic or hexagonal space of side 6 whose skin is that
of the fish.

She, the guardian's daughter, was raised under
images of old beauty and the teacher in his silence
courted wisdom waiting to be worthy to perform the
mystical marriage with the lady in green.

OBJ

In relation to the above and to the importance
that the myth of the turtle shell had for the Indo-
European world, we can see in this bronze mirror
“TLV” of Chinese culture, Shou dynasty 1050 BC. -
AD 256, the coiling of spirals in the shape of hearts
around a cubic space representing an 8-pointed star.
In the center of this space is the cube. This type of
artifact had a priestly and mystical use, it embodies
the universal pristine form in whose center is a
philosophical cube, symbol of the center of the
World, or "Axis Mundi" for many cultures of Central
Asia. Its most representative allegory is the mythical
mount "Meru", or "Sumeru" "Good Meru" or good
mountain, located in the center of the earth or in the
center of the Universe, its symbol is "the Tower of
Light". Many of the numbers associated with Mount

Meru are close to the number π . The Narpati yaia
acharia (a 9th century text), based on mainly
unpublished texts from the Iámala-tantra states:
sumeruḥ prithvī madhié shrūiate drishiate na tú
Sumeru in the middle of the Earth It has been heard
[learned]; observed no however.

The Tau symbol

The Tau or Tav symbol "𐤀" in Hebrew, the "X" logo in the Phoenician alphabet, and in the Berber alphabet a man with his arms raised high known as "spiritual freedom", associated with the star Sirius, are symbols whose meaning is "sign, sign or life". In ancient times, it was used as a religious sign associated with "purity and Perfection".

In the book of Ezekiel (9,3-6)⁹¹, it is narrated how those beings who had this logo on their foreheads were unaware of death and were saved and pure. To understand the architecture of the symbol, we have to go back to the history of the alphabets and the Egyptian culture that gave birth to the representation of the symbol of perfection, shaped like a "T". All ancient Indo-European alphabets with the exception of Sanskrit (संस्कृतम् sataskṛtam) Pali and Mandarin,

⁹¹It was related to the **book of Ezekiel** (9,3-6), in which Yahveh sent his envoy to mark with a Tau on the forehead of the righteous in Jerusalem. While in the book of Revelation (7, 2-4), the Tau is associated with a symbol that the servants and saved of God have on their foreheads. Other Biblical passages refer to Tau. It was, for example, the symbol with which the Israelites marked the lintels of their doors in the celebration of the Passover and represents the rod that Moses turned into a serpent.

derive from the 22 fundamental logograms of ancient Egypt, symbols that gave birth to all the alphabets of the Bronze Age. In ancient times, the Canaanite people, who worked temporarily in Egypt at the time of the harvest, naturally assimilated through a process of cultural transmigration, these logograms that gave birth to the Phoenician alphabet and the Proto Canaanite. The letter "T" is represented, in many of these alphabets as in the case of the Phoenician, with an "X" or cross. It is closely related to the logogram of the Ankh cross whose meaning is of pure spirit and monadic life. The most archaic forms of this symbol can be found in the city of Memphis, in Greek "Μεμφις" the capital of the ancient empire, related to the cult of the Archetype "Ptah", demiurge creator of all Egyptian cosmogenesis.

The cult of this symbolic matrix revolves around the ideology, the Universe as a temple or the Universe as a work in progress and is He considers one of the oldest patrons of architects and artisans to be the iron forgers, just like the God "Sth" deity of North Africa.

The god "Ptah" represents, for that imaginary, the guiding axis of the universal construction or emitting center of reality, a process carried out as a continuous emanation of "word-forms" essentially geometries and numbers, through the numerical heart

and architectural of the deity represented in the number π .

There are 2 characteristic symbols of this cultural model, such as the fundamental pillar "Dyed"⁹², the stylized form of the god "Sth" or its purest representation, and the symbol with the shape of "X", a logo associated with the art of construction and the planimetry of religious spaces. The circle and the X were symbols of the city as center or omphalon. If we analyze the etymology of the divine name "Ptah" we can affirm that it comes from the Indo-European word "Ptr" whose meaning is clay, model or vessel. This God was represented squatting modeling clay pots.

In order to analyze the meaning of his name and his character as a creative demiurge, it is necessary to look for the closest cultural cognate to this archetype within the Indo-European world such like the heavenly divinity or God of heaven "Diaus Pitar". The archaism of this deity is such that it gave birth to names around the Indo-European world such as God, Day or the Egyptian word "Djed", a word related to

⁹²The **Pillar Dyed** or Dyed symbolized "stability", it represents the God Sth, breath, pole or sacred tree. The symbol of the Pillar represents 4 posts associated with the human energy generating organs. The culmination of the pillar is the Heart, like a pyramid in the body, etc. It is one of the most widely reproduced symbols in Egyptian mythology. It can appear accompanied by other symbols, such as the Scepter Uas "power" or "dominion" and the Ankh "life". The elevation of the Dyed Pillar was the most important festival held in Egypt.

celestial deities like "Lúppiter"⁹³ that later was transformed into Latin in Jupiter or Zeus in Greek "Ζεύς" that is born from the word god "Διός". This "Diaus" is made up of the Indo-European word "Die" whose meaning is zero degree form and shine, relating to the ancient heavenly God "Diaus Pitar"⁹⁴ and this in turn with the Egyptian God Ptah, considered the oldest God related to the art of architecture.

Both gods endowed the world in the style of an earthen pot.

If we analyze these etymologies in order to shed light on the real and ancestral meaning of the Tau symbol and the cultural environment in which it emerged, we will have to analyze its closest cognate, the

Indo-European God "Diaus Pitar" and achieve an interesting analogy. In ancient times, the center of the earth was represented with a circle with the point in the middle and with a philosophical sun. This interior symbol gave the impression of a potter's axis that

⁹³**Jupiter** (in Latin), also called Jove (Iovis), is the main God of Roman mythology, father of Gods and men (pater deorum et hominum). The name comes from the root iu-, which in Indo-European means light and piter, which refers to pater, which means father, that is: The father of light.

Son of Saturn and Ops, Jupiter was the supreme deity of the capitoline triad, also made up of his sister-wife, Juno, and their daughter, Minerva. Its attributes are the eagle, the lightning bolt, and the scepter. equivalent in Greek mythology is Zeus. The Indo-European word Ptr is translated as clay.

⁹⁴In the first Vedic religion (prior to the Hindu religion) Diaúsh Pitá or Diaúsh Pitrí was the Father of Heaven, husband of Prituí (Earth) and father of Agní (God of fire) and Indra (God of heaven). Moon.

when turning the wheel recreated life and movement like a great celestial craftsman who moved the potter's wheel every night, recreating the world as if it were a great clay pot. The Hieroglyph that makes up the name of God "Ptah" is made up of a dome, symbol of the cosmic ocean, or the Universe as "turtle shell", Antarctica made up of the number 6, a rectangle or "cube symbolizing the earth It is already as a boat whose representative number is 3.1416 and an interlaced rope⁹⁵ possibly the movement of Venus in the sky. All these logos can be translated as the "Temple of Life or Great Potter", the oldest title associated with great architects.

A similar logo is that of the Architect of the Saqqara pyramid "Hm-hotep"⁹⁶, the translation of his name "he who comes in Peace", his most important epithet is "the creator of Ceramic Objects or Great Potter". All the metaphysics overturned around the book of the dead or "daylight publication" revolved around the cult of this religious archetype known as "Pth" or "Pitah". Over the millennia, the God "Osiris" was

⁹⁵Equal to the logo of the Chinese Goddess **Nüwa**, both representations of the movement of Venus in the sky.

⁹⁶**Imhotep** (en griego *Ἱμὸθης*; pronunciación en español: Im-jo-tep), y el primer arquitecto conocido en la historia (aprox. 2690 - 2610 a. C.), erudito egipcio, fue adorado por el pueblo egipcio como Dios de la medicina. Se le atribuye la redacción del primer tratado médico del mundo, se especula que la adoración en Grecia al Dios Esculapio surgió de este arquetipo.

culturally immersed in this model, creating a syncretism in the new Egypt called "Osiris-Ptah". This God was represented, in his sacred animal form, as the Apis bull, the "Ka" of "Pth" or his active power. The cult of the Apis bull was centered in the Memphite capital, and represented the creative force of "Pth", something common to all Indo-European peoples with cults associated with fundamental pillars that were represented as fertile bulls. The symbolic name of the bull Apis⁹⁷ it was that of "Herald of Ptah" and its symbol was similar to that known as "Tannit" of the Phoenician culture, and to that of the Ankh cross in Egypt. To better understand the concept of "Eternal Life, purity and whiteness" in the logogram of the Ankh cross, we have to study the symbol of the Apis bull cult, they are closely related within Egyptian cosmogenesis.

The image of the bull was sacred in the Memphite capital and the best animals of this species were kept for procreation. They were considered sacred, looking for bulls with a white triangle or parallelogram on the head with one of its vertices up,

⁹⁷**Apis** (Egyptian name: Hap, Hepu; Greek name: Apis Ἀπῖς, Epaphos), the sacred bull, of fertility, and later funerary, in Egyptian mythology. All the lunar-looking Indo-European Gods were worshiped as sacred bulls, the lunar horn is a symbol of creation and life.

and a crescent on one side. Those who possessed these properties were never killed and a monadic disc was placed between their horns as a symbol of the spirit or point of light from which the universe was emanated. The white triangle and the circle or sun at the upper vertex between the horns became the logogram that gave rise to the Ankh cross, a logo with characteristics similar to the Phoenician "Tannit" logo. We can also see that the symbol that was later known as "Tannit"⁹⁸ It was part of the cult of "Ptah as Apis" and through a process of migration of cultural characters, was incorporated by the Phoenician culture.

The symbol not only meant "life", as an abstraction of the light that gives birth to the manifested universe, but literally that bull that had the mark on its forehead, was never killed and was considered "pure and perfect". The first letter of the "Proto Canaanite like Phoenician alphabet" was the head of an ox, strongly related to the cult of the archetype "Apis - Ptah" as the Semitic god "El" literally God. The entire 22-letter Egyptian alphabet was considered as modes or morphemes of "Ptah". Consonant letters that, as emanations from their

⁹⁸Tannit fue la [Diosa](#) más importante de la mitología cartaginesa, la consorte de [Baal](#) y patrona de Cartago. Era equivalente a la Diosa fenicia [Astarté](#). También fue una deidad bereber. Fue la Diosa de [Islas Baleares](#), [España](#)).

consciousness when they relate, shape the reality that we see as manifested forms, the product of breath and sound.

The philosophy belonging to this archetype is a form of symbolic language, which links "sound, number and geometry". There is a certain parallelism between the architecture of thought of the Memphite philosophy with what later, and after the passing of the millennia, became known as the Jewish "Kabbala", where form, word and sound create the manifested, obviously numerical Universe.

The important thing about this little anthology of the letter "T" is that, as a sign of "Perfection and protection", it emerged together with a philosophy that saw the Universe as a form of geometric construction. On the head of him who shines the sun and has the triangle of light, death is unknown to him.

There is a cultural event related to the symbol "Tau" and linked to the cult of the fundamental hills
99 like the cult of heroes, scattered throughout the

99The Pyramid, the Stupa, as well as the tomb of King Atreya in Greece, are forms that allude to the fundamental hill, pyramid. (From the lat. Pyrāmis, -idis, and this from the gr. Πυραμῖς, -ιδος, perhaps from the ancient Greek πυραμός (pyramós), from πυρός (Puros, "wheat") + ἀμάω (AMAO, "harvest"), or del Egypt word (pr-m-nos, "height"). From my perspective, its meaning is "Pi is fire." Pur and Pir, are Indo-European words associated with fire example: the books "Puras" or "Pira" and Pi it is a cube of the length of which is 3.1416. This is easily demonstrated by studying the King's chamber of the great pyramid.

Indo-European world. It is the custom of burying the dead at ground level and covering them with ocher and branches. Later, this tradition ended up creating mortuary boxes that were covered with mounds of earth and stone to recreate the original hill of creation. Many of these mounds were crowned with a "T" symbol¹⁰⁰ Representing the fundamental pillar of creation associated with the polar star, the axis of the earth and the constellation Ursa Major, which was known in ancient Egypt as the leg of "Sth".¹⁰¹ The allegory of throwing ocher on graves is so old that it is considered the first sign of Proto-writing, as of the beginning of symbolic abstract thought

The shape of the letter tau or "T" was interpreted as the representation of an archaic crucifix. The Greek graphics ΣΤΑΥΡΟΣ “Crosses”, is composed of a ligature “Tau –Rho” used in the first translated manuscripts of the New Testament to abbreviate the Greek word “cross”. The Tau logo was considered a symbol of salvation due to the identification of the Tau with the sign of Ezekiel. It was marked on the forehead of the saved וְהָיְתָה יָתֶךָ תָּו

¹⁰⁰Originally depicting a "potter's wheel," this depiction can still be seen in the Stupas in Nepal and India, crowned with a potter's wheel umbrella in the degree of one, two, or three, depending on their importance.

¹⁰¹Iron ore in Egypt was considered parts of the body of the God Sth, Sts. This symbol unites the mythological sound of metal with the breath of fire, the Urhekau artifact used in the Egyptian ritual of the dead to receive speech to the deceased represents the leg of the god Sth.

" to put a mark (Tav, after the cross - מִצְחוֹת הָאֲנָשִׁים - על
the Phoenician form) on the forehead of men, or by
the outstretched hands of tau Moses in Exodus 17:11.

Símbolo Tannit

Símbolo Ptah Apis

Cruz Anj



Boaz and Jakim, the columns of King Solomon

To understand the morphology of the Hebrew word "Boaz" we will have to study the etymology of the words "Oz" and "Az", both related to the term "Azi" from the Syriac language. These terms come from the Indo-Iranian root "Az" which is translated as "Mighty". In Arabic poetry it is considered one of the 99 names of God. The term "Aziz" can be translated as Mighty and Cosmic Fire.

The root "Az" gives birth to names around the Arab world such as "Azazel", whose representation is a goat giving the meaning of emissary, or the term "Azi" that in African that can be translated as "The brilliant", or "Gazit" Hebrew word whose meaning is "polished stone". In its most archaic version, the word "Azi" is linked to the root "Indo-Irani" or Asvetic Iranian whose meaning is "snake or Fire dragon". The words Azi and Ahí are related to the Greek "Ophis", where "Azi" could be considered a

cognate or cultural loan of the term Ahí, from the Vedic Sanskrit, in both cases the symbolism is the same cosmic fire dragon. The term "Boaz", name of one of the columns of the temple of Solomon whose meaning is "In him is strength", derives from these previously stated words, first from the Hebrew word "Oz" which is translated as "The Force" understood like cosmic fire or all consuming fire.

This symbolism is interesting since in passages of Hebrew poetry the term "Oz" is associated with carrion birds such as vultures or crows, product of the state of desolation experienced after receiving certain exaltations in the light. This archetype within the culture of Iran was represented as a red dragon that burned with the breath of fire and lived where the rainwater was found high in the mountains and the clouds, that place where heaven and earth touch close to the rainbow¹⁰².

His breath can be none other than the word of life and the waters of eternal life. Within the Vedic

¹⁰²In Greek mythology, **Iris** (in Greek Ἴρις, 'rainbow') is the daughter of Taumante and the oceanic Electra, and sister of the Harpies. In the Iliad, she is described as a messenger from the Gods. However, in the Odyssey, this role is reserved for Hermes. Iris is the personification of the rainbow that announces the covenant of humans and Gods and the end of the storm, just like Hermes.

culture prior to Hinduism, the most important Fire Dragon or "There" is "Vitra" whose color is red ocher. This it retained the primordial waters and burned with fire through its breath causing droughts. He is defeated by God "Indra" releasing the waters as a "precipitation of the divine spirit" thanks to "Svastri", the oldest archetype of blacksmith in the Indo-European world. Create a lightning bolt, a product of the forging of metals, and defeat "Vitra", considered the first and oldest protector of iron artisans and craftsmen like the God "Sth" or the archetype "Ptah", patron saint of architects in ancient Egypt.

There is in the book "The thousand and one nights", an alchemical account of the love of "Aziz" for "Aziza". This story is taught in the form of a metaphor for the achievement of enlightenment, by the most famous storytelling of all time, known as Scheherezada whose meaning is what reigns and dominates. In the story "Aziz" he tells the diadem prince, the misadventures that led him to lose the love of "Aziza" and the secret behind a veil with engravings of gold and silver gazelles. In this story "Aziza", as the water of Life, teaches "Aziz", "Cosmic Fire" to interpret certain signs. This teaching is carried out under the new moon, and

promises to deliver the secret hidden in the heart of his beloved only if he is able to be seven nights in silence. All this paradoxical image of the story between "Aziz" and the prince, rich in Middle Eastern architectures, can be enjoyed in Paolo Pasolini's Magical film "The Thousand and One Nights". It is important to note that the first headbands¹⁰³ of the Indo-European world were attributes only of men and were made with leaves and tree branches, as in the case of the cult of "Jupiter".

This construction or crowning in the light, had the purpose of dressing the initiate in the fertility of the light. The most archaic use of tree diadems is found in the myth of the resurrection of Osiris where the initiate is Crowned after the elevation of the "Djed" Pillar with an "Ima" branch, the The branch's representation was that of Osiris Coronado himself in the Light. The initiates in the mysteries of Hermes

¹⁰³At first, only headbands were made from tree branches and flowers as an attribute of the Gods. Bacchus, according to Pliny, was the first to use it after his conquest of the Indies. Feresside refers its origin to Saturn. Diodorus attributes it to Jupiter, after the victory over the Titans. Fabio Pictor a Jano, saying this former King of Italy was the first to use a crown in his sacrifices. Leon, the Egyptian, assures that Isis was the first to be crowned with ears of wheat because she had taught men the art of planting and cultivating it. The oldest coronation of tree branches or tree-headed men is due to the myth of the fundamental pillar of creation where the God "Sth" is represented as a pole or tree and "Osiris" as a branch "Ima", the top of the pillar. Its most important cultural cognate is the myth of the tree of life in Sumer where palm trees ending in a sacred pineapple were worshiped. In this context of arboreal symbols, the Corinthian-style column, whose genesis was linked to the cult of Apollo, may well represent the initiate in the mysteries of "Apollo, Asclepius", dressed in light.

were crowned with diadems of olive leaves as an attribute and representation of the glory obtained by the initiate over himself and over the apparent duality. In the myth of the labyrinth, Theseus, like Daedalus as architects of their own architecture, defeat the Mino Taurus, a circular journey they make weaving a golden rope in the dark like the spider in search of the architect's apotheosis. In another version of the myth, Theseus manages to free himself thanks to receiving an olive crown that emitted a glow and was used as a lamp, a wedding gift from the God Dionysus.

The letter "Zayin" as a symbol is linked to these archetypes. It first emerges as a Canaanite logo known as a weapon, which in turn derives from an Egyptian logo known as a "bolt", graphics with two horizontal lines and a 45 degree cross line or a horizontal line with two circles in the middle. In Hebraic poetry it is said that the rod with which Moses liberated the people of Israel was shaped like a "Zayin" whose closest cultural cognate in time and space is the "Uas" scepter of the Egyptian religion. Both symbols, the "Uas" scepter and the grass logo known as a bolt, were associated with the Egyptian God of the moon known as "Jonsu", who in the middle period of Egypt's history merged with the

God of the crescent moon " Ah-Djuhty" creating a new religious syncretism. This archetype was known with the epithet "Bolt of Immortality". There is an anecdote about the birth of the Egyptian calendar in which the God "Thot" manages to snatch 5 days of light from the moon after playing a game of Kemet, "the Egyptian chess", giving birth to the 5 sacred days of the calendar known as on the days of the birth of the Gods, the birth of five Egyptian deities was celebrated: Osiris, Horus, Seth, Isis and Neftis. This archetype linked to the crescent moon, was represented as a young man recreating a body of light every 30 days, equal to the silent posture of the God "Harperejed"¹⁰⁴. Ambos representados como jóvenes eternos, se lo muestra a este Dios con el dedo índice de la mano derecha entre los labios en señal de silencio o apuntando a la boca, como una forma de reconocimiento del aliento. Según Plutarco, this God invites us to rectify thoughtless and imperfect opinions through silence.

The study of the hands and their different ritual permutations deserves a whole chapter since within kabbalistic studies, each phalanx and part of the hand

¹⁰⁴This God was represented as a teenager, a symbolic form of immortality, like the God "Aah Djuty", always with an index finger in his mouth, "immortality is achieved with care of the breath and the word"

is representative of a Hebrew letter. For example, the joined hands are symbols of the tetragram and the recognition and re-construction of the light body, start with the right hand because it is the one that intervenes between certain touches and constructive ritual postures.

Abulafia, a 12th century Jewish mystic, after studying the "Zohar"¹⁰⁵, He created a method called "permutation of letters" with which he combined the 5 vowels with the 4 consonants of the tetragram to generate a map of 42 archetypes related to names of the divinity contained in the hands.

Therefore, all the vowels point to the fact that they are "in the hand of God." For example, the right hand is assigned the letters yod and he and the left hand is assigned the letters Vav and he in the mirror, so that when we join them, we have the unified name of God. The letter Vav¹⁰⁶ It emerged from an Egyptian

¹⁰⁵**The Zohar** (In Hebrew זוהר Zohar "splendor") is, along with the Séfer Ietzirá, the central book of the Kabbalistic or Kabbalistic current, supposedly written by Shimon bar Yojai in the 2nd century, but whose authorship is probably due to Moses of Leon.

¹⁰⁶**The letter Vav**, is the only one that appears broken in the Torah, and marks the center of the book, drawn displaced upwards, dividing the Torah into two equal parts with the meaning of belly.

graphics known as "mace"¹⁰⁷, associated with the creative verb and the sounds "Ou", a sparrow-shaped logo that represented the 28th inch on the sacred Egyptian elbow. This logo contributes the "O" to the column name "Boaz", which can be interpreted as the creative verb within the noun. This graphic was linked to two Egyptian deities, Osiris representing the Ima branch or Osiris crowned in light and the God Min in his calendrical lunar aspect as a hidden facet of the god of the crescent moon "Ah-Dyehut", "Thot" the imperishable.

The letter Vav is one of the most important in the study of the "Torah" since it is the one that marks the center of the book and divides it into 2 equal parts. The scribes draw it displaced upwards giving it the meaning of "Belly". Another rarity of logo is that it is the only letter that is drawn heading, in numbers 25:12, to write the word "Shalom". Said word without the letter Vav reads "Shalem", whose meaning is the city of which "Melchizedek" is King. It appears for the first time in the "Torah" (from the Hebrew, תּוֹרָה, transl. Torah) in character number 22,

¹⁰⁷This Egyptian symbol in the shape of a mace was copied by the Canaanite and Phoenician people and over the centuries transformed into a logo in the shape of a Latin "Y", or hook, hence its name. The letter Vav represents the creator verb and is therefore more than a letter itself. As a symbol within the study of the Kabbalah, it presents a mystery key and the verb on the rest of the letters as music on the strings of a musical object. This symbol may have its genesis in a fork-shaped object associated with the worship of the God Osiris, one of the oldest Egyptian deities in the world.

in Genesis 1: 1, in the phrase "and God created heaven and (Vav) earth." To understand the words "Oz", "Az" and the symbolic key "Z", we will have to study the term "Jakim", since all these logos are part of the same paradigm or symbolic continent called "Temple or sanctuary". The word "Jakim" comes from the Hebrew phrase "Yehoyakim", whose meaning is "Yah will build, build, raise".

The Indo-European word "Yeh" gives birth to terms related to the solar year, associated with archaic calendars such as the "Sothiaco" whose architecture was linked to the appearance of the Syrian Star and the lunar calendar, announced the arrival of the rains as the overflow of the Nile in ancient Egypt, like the

111

āāh. , P. 279, ,
T. 365, , N. 1103, ,
N. 944, , (P. 203, ) ,
N. 1104, , , ,
, , , ,
, , , ,
, , , ,
the moon, Moon-god; Copt. 102, 1002 1012;
Heb. יָרֵחַ.

"Persian Calendar" that was structured in the same way to announce the arrival of the monsoons in Central Asia. "Yah" was the name given by the Egyptians to the God of wisdom "Thot" in its lunar aspect, expressed this archetype as a form of construction of a body of light renewing each 30 days. The translation for the name of God "Ah-Dyehut" is "Thot el del Dyehut."



Different representations of the name of Thot in its lunar aspect

This lunar archetype has a deep implication in Indo-European peoples. The nomadic Berber people worshiped "Ah", the crescent moon, just like the Sumerian people who saw in it a male God of wisdom, and who they called "Nanar-sin" or "Ah". This God was mainly worshiped in the ziggurat of "Ur" whose last terrace was dedicated to the moon, in "the deep blue house or house of the 8 directions of heaven". These building finials with stepped pyramids had a domed structure, as a metaphor for the encounter of a cosmic sphere with the earth. It is "the first attempt by man to represent domes and the forced passage of the squad to the beat in architectural terms". In Egypt the symbol of "Ah" was the symbol of the arc or crescent, a symbol used in mathematics to express fractional values and as a marker of musical tones, as well as in astronomy

associated with the star Sirius since both calendars, the "Sothiaco" and the mole were linked. This graphism represented the number 30 because it is the number of days it takes for the moon to renew itself and build a body of light. From this symbolic fact, as a ritual practice, the 30-day fast arose for the followers of "Ah" the moon, a practice that became popular in desert cultures or peoples like the "Harram" know that worshiped the moon. This people is called in the Koran "the people of the book". Of this and other speculations, much information can be found in a book of rare beauty known as "Quixote de la Mancha"¹⁰⁸.

There is a close link between the Egyptian moon god "Ah-Djuhty" and the archetype "Sth", the divine breath and water of life. From this representative symbol of the Cosmic fire arose the logogram of the Letter "yod"¹⁰⁹ that the Canaanite peoples copied during their stay in Egypt. Diodorus declares that among the Jews it is said that Moses called God "Iao", in ancient Coptic "Ao" means "Donkey", the

¹⁰⁸There is only light in Don Quixote, "Oh, Princess Dulcinea, mistress of this captive heart! You have done me much wrong by saying goodbye and reproaching myself with the rigorous establishment of ordering me not to appear before your beauty. your heart subject, that so many cares for your love suffe

¹⁰⁹The letter Yod, in its archaicity, was represented as a proto-Canaanite logo in the shape of a lying d symbol of the God Sth, the father of Anubis.

embodiment of the symbol "Sth". In this way he was worshiped in the city of Avaris, a Semitic enclave from the middle period of Egyptian history. The Semitic and Canaanite peoples that inhabited the Nile delta, were different from the Egyptian people by worshipping a single God that they represented as "all consuming fire."

These archetypes were common to desert deities like the "El"¹¹⁰ Semitic, the Akkadian "Ilu" or the Phoenician "Baal". It is interesting how this archetype, through the centuries, was associated with burning with fire and water. The Arabs, in ancient times, called the breath of Fire "Thufan", as a symbolic form of precipitation or testimony of the divine spirit manifested as all consuming fire and as a form of scaffolding for the word of life, the water of life which will nurture the centuries of coming to the Arab world in the Koranic symbolism of water.

Over the centuries, the "Sts" logo was associated with the symbolic figure of God

¹¹⁰In Canaanite mythology, the God "He" was the name of the main deity and meant "father of all Gods" (in archaeological finds he is always found in front of other deities). Throughout the Mediterranean Levant he was called El or IL, the cultural cognate of the Akkadian culture, whose possible meaning is the supreme God, father of the human race and of all creatures, or simply him, even for the people of Israel with different interpretations from the Canaanites. The Sumerians had a God equivalent to that of Canaanite mythology, called Anu.

"Abraxas", whose gematria is 365, relating a solar year to the concept of burning with fire and divine breath. The word "Sth" derives from the Indo-European word "Sth" which means to erect, lift and "pillar of stability". This archetype was linked to the constellation "Ursa Major"¹¹¹ which was called the "Sth" leg. This logo represents the oldest archetype of mystic blacksmith in the Indo-European world together with the God "Sokar" and the God "Pth", known as a great Universal Architect. In the period of Semitic domination, he was worshiped as a national beneficent God and was worshiped as the "Golden Ass," just as in the Nubt city of Ombos.¹¹², the golden city where he was native. The term "Yah, will build will build, rectify" would be assimilable to the deity "Thot" expressing this archetype as the construction of a body of light, linking this archaic symbol to erect or raise the "pillar of stability". This pillar is the "Sth" logo, from where the iconography of the mercury caduceus and the Gnostic

¹¹¹From the turn of the Big Dipper and the Little Dipper around the polar star, the archaic logogram of the Swastika emerged, with its four arms, in four distinct seasons.

¹¹²Originally, it was a settlement called **Nubt**, from the Egyptian Nubt, which means "City of Gold". Due to its location, it enjoyed control over the trade routes that went from Nubia through the Nile Valley. Its importance grew with the construction of the temple in the 2nd century BC. C. In Greek times, the city was on Thebaid and was the capital of the Nomo Ombita (Nomo I of Upper Egypt), on the eastern bank of the Nile. Ombos was a military fortification under all Egyptian dynasties, with the Pharaohs, until the Ptolemies and the Romans, and enjoyed great fame for the grandeur of its temples and its traditional links with the inhabitants of Tentyris (Dendera).

iconography and worship of the serpent rising through the fundamental post of creation emerged.¹¹³.

This ancient ritual was known as "the raising of the fundamental pillar Dyed" iconography that was the most reproduced in Egypt of all time.

The "fundamental pillar"¹¹⁴ ended in a series of 4 horizontal lines at the height of the heart of the God Ptah¹¹⁵. This symbol in the form of a "grill" symbolically represented the point from which the universe was emanated, associated with illumination and heat or monadic fire or breath of life. In ancient Egypt, few deities carried the "Dyed" pillar¹¹⁶.

One was "Pth", a concept that generates universal reality, and the other was the God "Ah-Dyehut" as God of wisdom. Both deities create the universe as a continuous process of emanations of words, sounds, and shapes. Archaic alphabets such as Egyptian,

¹¹³In Sumer, stones and friezes are engraved with winged beings with caduceus, with intertwined snakes in whose tails you can see the symbol of Venus, a symbol very similar to the fork of the God Min.

¹¹⁴**Four pillars**, representative of the energy-generating organs of the human body, were the organs that were kept in the Egyptian ritual of mummification in the canopic flasks, "the flasks of the can." The heart was not removed from the body because it was considered sacred and the seat of thoughts, as the place from which creation is derived by assimilation to Ptah.

¹¹⁵The heart of the God **Ptah** was linked to the Sun Ra, the jewel in the Lotus.

¹¹⁶**Dyed o died**, es un vocablo que tiene base indoeuropea y su significado es cero grado forma y brillantez. En Egipto se le dio el significado de estabilidad. Corresponde a una interpretación del Dios Sth coronado por el Dios Osiris.

Berber or Hebrew, with their 21 fundamental logograms¹¹⁷, They can be understood as paradigms and readings can be made just like tarot cards, as if they were books.

[OBJ]

The Died pillar, on Ani's papyrus, next to the Ank cross and the Ra-Atum sun.

¹¹⁷All the Indo-European archaic alphabets, with the exception of Pali or Sanskrit, have their genesis in the Egyptian alphabet (the first inscriptions of these logos are dated around 3600 approx. B.C.). They all share a common Indo-European cultural base and a similar spoken language. The oldest logos that have been found belong to the Nagada culture, the cradle of Pharaonic Egypt. These graphics are carved inside cubic ivory labels, like the symbols of the Jarappa culture of the Indo Valley.

117



The letter Yod

The graphism "Yod", tenth letter of the Hebrew alphabet and first letter of the four consonants that make up the architecture of the ineffable Hebrew name of God, emerged in Egypt as a logo derived from one of the 21 fundamental logograms of Egyptian writing that gave birth to all Indo-European alphabets, with the exception of Sanskrit or Pali.

The symbol "Yod" had its genesis in an archetype related to a desert deity that we

represented as "dog or Donkey" in North Africa,¹¹⁸ related to the cult of the dead. Myths name it before Anubis both models belong to the same symbolic mirror related to the cult of the dead as to the inclement summer heat whose meaning is fundamental pillar.¹¹⁹

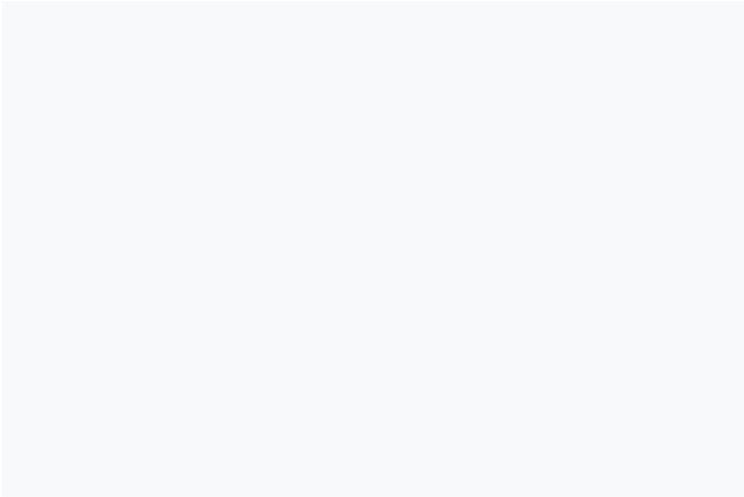
He was a deity worshiped by the nomadic peoples of the Sahara desert, as custodian of the tombs and guide in the journey of the deceased to the stars, after passing through the underworld represented in the image of the "Dwt"¹²⁰ and later

¹¹⁸The Canaanite and Phoenician nomadic people copied the squatting dog logo (logo associated with cult of Sth) from Egypt, first transforming it into a simplified form close to a lying Greek Y or arm shape. It can be seen in proto-Canaanite script pictures taken from stone engravings that the dog-shaped logo corresponds to the God Sth, who was worshiped by the Canaanite people in different cities during the period known as Hicso of the history of Egypt dynasty XVII. With the term hicsos (in Egyptian heqau ja "foreign rulers", in Greek ὑκσῶς hiksós) designates a human group from the Near East (in the Greek text Manetho, pros anatolên) who took control of Lower Egypt in the middle of century XVII a. C. As Flavio Josefo quotes it: "During the reign of Tutimeos, the wrath of God fell on us; and in a strange way, from regions to the East an unknown race of invaders launched against our country, certain of victory. Having defeated the rulers of the country, they ruthlessly burned our cities. Finally they chose as King one of them named Salitis, who placed his capital in Memphis, demanding tribute to Upper and Lower Egypt .". Flavio Josefo: Against Apión.

Hyksos is the Hellenized term of the Egyptian denomination: heqa-jasut (ḥqꜣḫꜣs w t) which means Foreign Rulers.

¹¹⁹The **God Set of Avaris** was worshiped as a beneficial patron of the Semitic peoples who invaded the Egyptian Delta during the Second Intermediate Period. Many have related it to the Phoenician-Canaanite Baäl or other Asian deities.

¹²⁰**Dwt**, the Egyptian underworld, whose archaic representation was a logo with a five-pointed star inscribed in a circle, associated with the star Sirius, in archaic hieroglyphs such as those of the Nagada culture had the meaning of "Mountains of light", or " Eastern mountains ". Its logo was made up of three mountains on which a snake moves, plus the logo of the Egyptian God Thoth in the form of a hermit Ibi



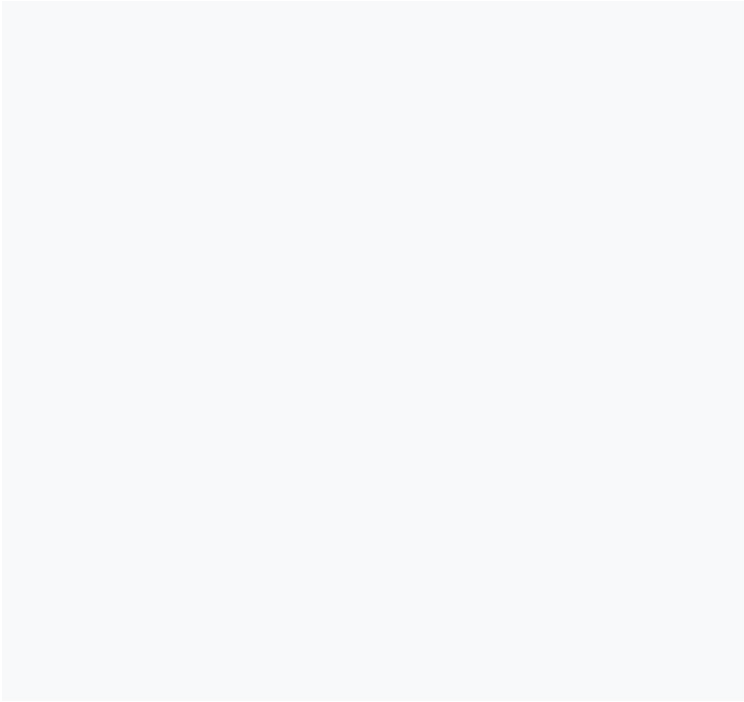
transformation into circumpolar stars that the Egyptians called "imperishable". Fundamentally, the constellation Ursa Major considered the leg of Sth. Later, this deity was incorporated into the Egyptian pantheon, like the Gods Amun and Ra. In this way, they became an Egyptian national deity.

There is a mythology associated with God Heh¹²¹, the God of eternity or of the million years, who "in Egyptian mathematics represents the infinite number". Legend has it that eternity is expelled from the mouth of the God Sth, the desert paradigm that gives birth to the letter Yod. This symbolism can be seen reflected in the first two letters of the ineffable Hebrew name of God: The Tetragrammaton (Greek: τετραγράμματον, "four letters") is the theonym ¹²²יהוה in Hebrew, quadrilateral, which identifies the God of Israel through the Hebrew Bible, made up of the Hebrew letters Yod, He, Vav, He, written from

¹²¹Heh, primordial God. In Hermopolis, where the God Jnum was perceived as the creative potter of t

world, each couple corresponded to a founding principle of the world. Heh with Heket, his wallman, represented infinite space. Heh, God "of eternity" was never considered a demiurge. Although its origin is unknown. It is known that the creation of eternity happened several times, up to eight times, assimilating to the "primordial" Heh. The eight Heh "of eternity", grouped in pairs, supported the celestial vault and each of these four "pillars of heaven" protected a region of the celestial vault. In this role of supporting the sky, Heh became a hypostasis of Shu, as God of the air, who with his two arms lifts the sky (represented by Nut) and separates it from the earth (represented by Geb).

¹²²**A theonym**, from the ancient Greek Theos (God) and onym (name), is a form of the proper name that refers to a deity. The study of theonyms is a branch of the name day. The name of a society God can be useful to understand the origin of his language according to his point of view of a particular deity. Theonyms have been particularly helpful in understanding the connections of Indo-European languages.



right to left in the Hebrew language and transliterated as YHWH or YHVH into other languages. The Hebrew letter He has its genesis in the worship of the Egyptian God Heh¹²³, the God of eternity, whose representation in Egypt was a logo shaped like a person with his arms raised, squatting holding the sky¹²⁴. "The eight Heh of eternity"¹²⁵, grouped in pairs, they supported the celestial vault and each one of these four "pillars of heaven" protected a region of it. In this role of supporting the sky, Heh became a hypostasis of Shu, as God of the air, who with his two arms lifts the sky (represented by Nut) and separates it from the earth (represented by Geb). The four Heh pairs are then perceived as four winds. From these paradigms related to the

place where the winds are born, and to the
fundamental pillar of creation, the Yod logo had its

[123](#)The Indo-European word **He** or **Hek** translates as river and boat, the place where winds are born
Antarctica in ancient times

[124](#)During the new period or new empire in Egypt he was associated with the God Ptah creating a new religious syncretism. With the name of the New Empire, the historical period that begins with the reunification of Egypt under Amosis I (c. 1550 BC) and ends around 1070 BC is known. C., with the arrival to the throne of the sovereigns of Libyan origin. It is made up of the XVIII, XIX and XX dynasties. It runs between the Second Intermediate Period and the Third Intermediate Period of Egypt. The last two dynasties, XIX and XX, are grouped under the title of Ramésida Period.

[125](#) Part of the God **Heh** logo, it is 2 ropes knotted in 3 sections. The eight-pointed star is the oldest logo associated with this God, it is related to the myth of the turtle's shell.

genesis, the God Sth synthesized as a breath of fire. Saint Jerome, 3rd century AD.¹²⁶, transcribed the Hebrew Divine Name YHVH as $\pi\iota\pi\iota$ (p-i-p-i)¹²⁷, (according to Jerónimo, in Ep. XXV ad Marcell, in P. L. 22, col. 429). This transcripción Particularly because the paradigm of deity for the Indo-European imaginary revolved around the number 3.14169. This can be easily demonstrated by studying the gematria of the words associated with the construction of the Jerusalem temple and the fundamental pillars of the Indo-European world such as the sacred pillar of Sumer or palm tree and the pillar or God "Sth", crowned with the "Rama Ima" in Egypt. The hidden number, and therefore the name linked to these symbols, is the number Pi and certain geometries

related to the Egyptian sacred elbow or number
0.5236 m.

The symbolism of the letter Yod can be interpreted as
the precipitation of the cosmic fire expressed as the

126Eusebio Hierónimo de Estridón or Jerónimo de Estridón (Estridón, Dalmatia, c. 340 - Bethlehem, September 30, 420), St. Jerome for Christians (Latin: Eusebius Sophronius Hieronymus; Greek: Εὐσέβιος Ἱερώνυμος), translated from Greek and Hebrew to Latin. He is considered the Father of the Church and one of the four great Latino Fathers. The Latin translation of the Bible made by Saint Jerome called the Vulgate (from vulgata editio, 'edition for the people'), has been, until the promulgation of the Vulgate, in 1979, the official biblical text of the Roman Catholic Church .

127The reason why the Greek translators transcribed the name as **Pipi**, it is possible that it is based on the geometric arrangement of sacred places such as the temple of King Solomon or the King's chamber of the great pyramid. These spaces can be seen as agglomerations of cubic spaces of 10 cod x 10 cod, in the case of the great pyramid 2 cubes next to each other, whose side is 5,236 m. and in the case of the temple of Solomon 3 cubes of 20 cod x 20 cod, side by side. Each cube corresponds to a number: Pi and a Yod, that is, a number 10.

waters of eternal life and the breath of life. This ideology is explained by finding closer symbolic links during the period in which the biblical exodus was carried. The most probable date is close to the year 1570-1540 B.C., during the reign of Queen Ah-hotep whose meaning is "The moon is satisfied". She was an Egyptian queen of the late seventeenth and early eighteenth dynasty¹²⁸ who served as regent during Pharaoh Kamose's minority¹²⁹ and promoted the expulsion of the Hyksos leaders. The invaders, although in chronicles of North Africa of that time they are called "the nomads of the desert",¹³⁰ they descended from Phenicia and the Sinai peninsula and took part of the control of the Nile delta. The queen made her son Kamose his successor King (note the similarity of the name with that of Moses). King Kamose possibly died in the Siege of Avaris, a Semitic and Phoenician enclave of the

¹²⁸During this historical period, two gods were worshiped, over the rest of the Egyptian pantheon, they were "Ahh, Djuty" (Thot, in its lunar aspect) and the God Sth, who at that time became a God of the war.

¹²⁹Uadyjeperra Kamose, or Kamose, was the last Pharaoh of the 17th Dynasty of Egypt, enthroned under the name of Uady-Jeper-Ra. His reign passed from c. 1554 to 1549 a. C.

¹³⁰Phoenicians, at least the Kings –Manetón III century a. C. –African July III century AD. C. Pre-Israelites (habiru or Hebrews), pre-Exodus –Flavius Josephus (Against Apion I, 14) 1st century – Waddell 1940, 89

King hycso Apophis recorded his adoration for Seth:

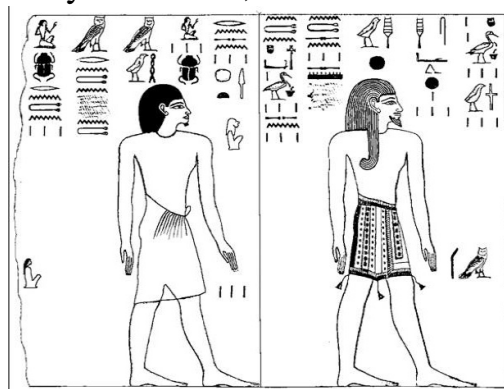
[He] chose for his Lord, the God Seth. They do not worship any other deity in all the earth except Seth.

- Papyrus Sallier 1 (Apophis and Sekenenre), 1.2-3, ed. Gardiner 1932

Hicso people. In this city a single God called "Sth" was worshiped¹³¹, unlike the different Egyptian cities like Thebes that worshiped other Gods. This is due to the cultural proximity between desert gods such as the Phoenician "Baal" or the Semitic "El", all closely linked to the concept of inclement summer heat and fire, but also with rain and thunder.

The God Sth depicted in Canaanite robes
at the tomb of Seti I. Dynasty XIX.

The God Sth, during this period, was worshiped as a deity of the militia, both Hicsa "Semite" and the army of Thebes, and became a deity of war. A stele



87b
Ramesside scarab from Tell el-Far'ah
via Keel and Uehlinger
Egyptian and Canaanite in
Seti I's tomb, via Lepsius

¹³¹King hycso **Apophis** recorded his adoration for Seth:

[He] chose for his Lord, the God Seth. They do not worship any other deity in all the earth except Seth.
Papyrus Sallier 1 (Apophis and Sekenenre), 1.2-3, ed. Gardiner 1932

was found in the city of Avaris¹³² from General "Horenheb" in gratitude to God "Sth" for military triumphs. Already for the 18th dynasty he was a military deity. When Kamose died in battle his brother "Ah-mose" succeeded him (note the similarity of all these names, Ah was the name of the Moon known as "Aah, Djuty", the God "Thot" in his youthful and lunar aspect) .

Dynasties such as the seventeenth and eighteenth, worshiped the moon as well as St. In the funeral trousseau of Queen Ah-hotep, a gold earring with an image of "Sth" was found on her neck and the affection that was verified the queen felt for this deity. Inside his trousseau were also found pendants in the shapes of flies, a military title that demonstrates achievement and courage in warfare, somewhat akin to awards for courage in our current military. Translation of the name Ah-mose¹³³(ih –Ms or Amosis) is read as "born on the moon", or "Ahh is born", "the moon is born" (another similar but this

¹³²Reign of **Horemheb** (1330 BC), the stele of 400 is a stele dedicated to the God "Sth" that commemorates the 400th anniversary of the establishment of the cult of Seth by the Hyksos. It was rediscovered in Tanis in 1931 and is, for today, the only document that refers to the time of the invasion although indirectly.

¹³³**Nebpehtyra Ahmose**, or **Ahmose** was the founding pharaoh of Dynasty XVIII of the New Kingdom of Egypt, although he is better known as Ahmose I, or as Manetho called him, Amosis, according to Eusebius of Caesarea in the version of the monk Jorge Sincelo. He reigned from c. 1550 to 1525 B.C. Her throne birth titles were Neb-pehty-Ra Ah-mose.

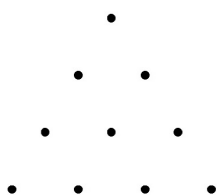
time with the translation of the Hebrew name of Moses, “Born in the waters ”). It can be read on the Rinhd papyrus¹³⁴ A mention of the fall of Heliopolis and the loss of power in the delta.

From the Vitruvian perspective, the number 10 (in Hebrew the letter Yod or in Greek the letter Iota), represents a symbolic Geometric machine. Vitruvius, in his treatise, reserves this number or book to describe about musical machines. For the Pythagorean school, 1 is the point, 2 the line, 3 the surface, 4 the solid and number 10, the sum of the first four, is the famous tetrarkys, the capital number. OBJ

The Tetrarkys (Τετρακτύς) or Tetorakutes, Pythagorean.

¹³⁴“Eleventh year of reign, second month of shemu, Heliopolis was penetrated. First month of ajet, on 23rd, this Prince of the South entered Tyaru. ” Phrase found in the papyrus hicso "Rinhd or Ahmes", which curiously in mathematical problem 50, exposes a possible square of the circle.

126



The etymology of the word Dome

The first approximation to the term Dome ¹³⁵

It comes from the Hispanicized Arabic "Alqubba", which in turn derives from the classical Arabic "qubbah" and this from the ancient Pelvi or Persian "gumbad", whose meaning is dome or temple of fire. Throughout the historical construction of domes, the word dome can be defined using a simple formula, which could be stated as follows: "A cubic building, the approximate measurement for the fire temples of the ancient Persian religion was 7m on each side and 7m high, structured with four doors, pointing to the four cardinal points covered by a dome." Indeed, there are in medieval Arabic literature, and as we will

¹³⁵The term **dome** comes from the Italian "cupola" with Latin roots "capella" and this from the Greek language "kupellon", which means "small cup" (cupa, in Latin = cup). The word is consequently related to the characteristic shape of this cover. Note that in other languages, such as English or French, the equivalent term is "dome", also derived from the Latin 'doma' or the Greek 'dôma'. The root of all these words could be related to the Arabic term "Alqubba", the word "qqu" is Akkadian and means cube. Ziqqurat, in Sumerian Ziggurat. (The step pyramids in Sumer were based on a length of 90 meters, as well as their height, in most cases with which the building could be inscribed in a cube with a side of 90 meters.).

also see in Castilian, numerous mentions to garden pavilions of the same type to which the Seville pavilion belongs, which were generally designated in Arabic with the term “qubba” and in Spanish with the words alcove and stable. In ancient Persian it meant “gumbad”, a domed building or place where the celestial river runs or the Temple of Fires. Also, in passages of Arabic poetry, "gumbad" is translated as vault or Celestial River of the 8 bridges. In the case of the Arab “qubba”, it originates from the fire temples of the Zoroaster religion, while in the jayma model; it is the characteristic tent of nomadic desert peoples. There is a certain parallelism between the plan of a Qubba and the Ziqqurat in Sumeria, possibly the first town to attempt the construction of a Dome, since the Ziqqurat (Akkadian) or Ziggurat in the Sumerian language, had on a last level a cubic temple crowned with a dome or dome. The interesting thing about the Ziggurat is that it could be inscribed in a cube, since the measurements of the bases of these temples were equal to its height. It is possible that in terms of decorative elements, the "Qubba" used elements of North African culture and Arab culture, but its architectural configuration is undoubtedly that of the Ashanid fire temples, called in Persian aharâq (literally four arches).

These fire temples were formed by a cubic base of four elements connected by arches covered by a dome. The bedrooms were square buildings open on all four sides and also covered by a dome. Due to its simplicity, this architectural typology would have spread rapidly throughout the area of Islam, from India to the Arab world.

There are interesting parallels between the plant of a "qubba" and the mandalas of India and Tibet as well as the Ziggurat. All of these guys reproduce the universe as a cube in the center of a dome or circle¹³⁶. From the beginning of the Muslim culture, the written word and commerce were means, inside and outside the Islamic world, of cultural exchanges. In terms of Carl Gustav Jung, the plant of a "Qubba" or a temple of fire looks more like a Mandala¹³⁷, that is, the projection of an archetypal image that relates the human unconscious to the outside world. In plan there is no dominant axis, perhaps as a reflection of the monotony of the deserts of Iraq or the steppes of Iran, while in court we find ourselves before the representation of the King of the

¹³⁶All these types reproduce the square of the circle, or see in the number Pi, a crystal with hexagonal sides, cube of side 6 whose length is 3.1416. "The place where the winds are born, the house of Triton".

¹³⁷The **mandalas** (or mandalas) are symbolic spiritual and ritual representations of the macrocosm. The word mandala has Sanskrit origin and its meaning is wheel, oval, or the halo around the moon and the also anything square or triangular according to the Chaturvarga-chintāmani of Jemadri.

world, of a *primus inter par* or “Axis Mundi”¹³⁸, around which the celestial vault rotates and whose symbol is the dome and fundamentally the cube. The domes of the fire temples were decorated with blue tiles, an oculus was left open to the sky, symbol of the sun at noon (meridian symbol).

Inside, three fires always glowed, on triangular altars. The resemblance of the “Qubba” architecture plant and the mandalas on the Silk Road are notable. Not only were goods exchanged in Central Asia, but a powerful cultural transmigration took place throughout the centuries, from India to the “Al-Andalus”, where the square plan of the fire temples represented, not only the cardinal points but also the cube, symbol of the house of the deity as if it were a Great ship, and the dome seen as a water pylon, the continent's logo of the numerical. The architects of the fire temples were the priests themselves and were considered “children of light”. Symbolically, the fire lit there never went out. Another possible translation for the word “Gumbad” is “celestial river of the eight bridges”.¹³⁹

¹³⁸**Axis Mundi** is an idea present in all cultures of the world, a sacred place of union between earth and heaven.

¹³⁹Note the similarity of some Qubbas with the Greek Omphalos.

The Golden number and the Architecture



When we talk about the "divine proportion"¹⁴⁰, we are talking about a numerical relation of spaces and a way of articulating geometries. Cut a line into two unequal parts, but in such a way that the largest segment is to the entire line as the smallest what is the largest. In this way, a relationship of sizes is established, with the same proportionality between the whole divided into major and minor.

Cover of Vier Bücher von menschlicher Proportion (Studies on the human proportion) with the signature monogram of Albert Dürer. Year 1528

¹⁴⁰The golden or golden number (also called extreme and average ratio, golden ratio, golden ratio, golden mean, golden ratio and divine ratio), represented by the Greek letter ϕ (phi) (lowercase) or Φ (P) (uppercase), in honor of the Greek sculptor Phidias, is an irrational number

131



This way of proportionally sectioning a line or a rectangle is called the “Golden Ratio”. The numerical representation of this size relationship is called the Golden Number. The sum of the parts creates in the whole a correct articulation of different spaces and uses whose proportion is the golden number.¹⁴¹

Why in ancient times was art composed in a golden relationship? The idea of structuring spaces with the cosmic metric is the key to our company. All the architects, throughout the centuries, wondered what was the easiest way to create spaces of different proportions, relate them and create harmony between them to give the work of architecture a coherent language. The even number produces symmetry, an elegant metric; the odd number produces irregularity, discontinuous, varied, unstable rhythm. The "Golden Number" produces balance and harmony of proportions in spaces with different themes

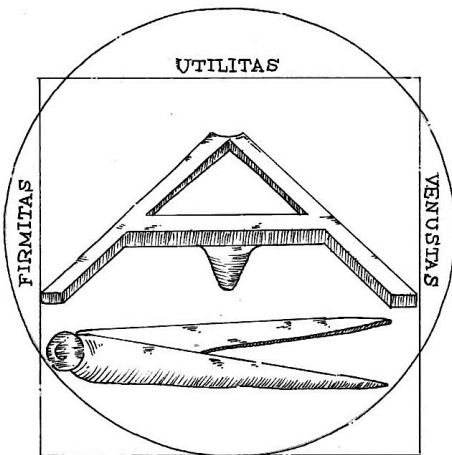
The golden ratio is a form of language created from spirals as portions of the number 3.1416
According to the oldest surviving architectural treatise on the subject, “De architectura”, or the 10

¹⁴¹This relationship of spaces and geometries is present throughout the natural world, as a proportion governed by the cosmos, in numbers 1,618 - 618 portions of the number π ..

Vitruvian architecture books, 1st century BC. , inspired by Hellenistic theorists, architecture rests on three principles: Beauty (Venustas), Firmness (Firmitas) and Utility (Utilitas) or the wise organization of spaces.^[OBJ]

Architecture can be defined then, as a balance between these three elements without surpassing any of the others. There would be no point in trying to understand a work of architecture without accepting these three aspects. Curiously, the Vitruvian canon of architecture creates this synthesis of attributes on which the classical architectural composition is based, being the way in which architectural works were visually organized, in addition to incorporating

133



concepts such as the golden ratio of interior spaces and the organicity of facades, frontis and basement in a symmetrical way.

Marco Vitruvio devised a mathematical geometric formula for the division of architectural space through the dissection or deconstruction of elbows and palms¹⁴² that it was the way in which the spaces were organized in ancient Rome, according to what he tells in his work, and that had as its center the image of a man later called "The Vitruvian Man". This drawing was divided into a grid of 10 cubits by 10 and within a complex structure of geometries was inscribed the image of a man with open arms, strikingly standing laboriously.

Vitruvian's drawing of man within geometries or man was lost in antiquity or never existed in the original treatise, leaving only speculation of what should have been or could be.

During the Renaissance classical treatises are translated from Latin into Italian and rediscovered Vitruvius' work. Of these valuations, the most

¹⁴²In Rome, the architectural composition in a golden ratio was achieved through the decomposition of palms and elbows as a way of measuring and organizing space, (*De Architectura*, Vitruvio).

important is that of Petrarca¹⁴³, Pre-Renaissance poet and playwright, much admired by William Shakespeare and Edmund Spenser. There is also a translation by the Architect "Cesare Cesariano"¹⁴⁴, the most important for its visual richness since Cesariano, determined to bring light to Vitruvio's work, reinterprets the "Homo Universalis" creating drawings of men with open arms in the "Ad quadratum" or "Ad circulum" posture, symbols of squaring the circle. We know that of the versions of drawings that exist of the Vitruvian man, it is the most studied for its geometric richness. In Cesariano's version, the Vitruvian man is standing with his arms wide open and on tiptoe bringing his heels together.¹⁴⁵

What is the meaning of the Vitruvian man or man within the square of the circle. ¿Why during the

¹⁴³Petrarca, was the great re-discoverer of Vitruvius. He partly translated from Latin into Italian his treatise. The Harlesian Codex from the British Museum, the Gudian Codex from the Wolfenbüttel Library, the Seletadino Codex from the Schelestad Library. Most European libraries have codices after the year 1000: the Cottonico in the British museum in the 11th century; three Parisian codices from the 11th century; 10 codices in Leiden from the 10th century; two in the Escorial dating from the eleventh century. For its part the Vatican has 25 codices but almost entirely from the fourteenth and fifteenth century.

¹⁴⁴Cesar Cesariano's translation is the most valued for its visual richness.

¹⁴⁵From time immemorial, man as a tree and his feet reinterpreting roots, represent the achievement of the Apotheosis of the Geometra.

Renaissance were you so interested in translating and interpreting the image of a Geometric man?^[obj]

The man within the square of the circle or "Ad quadratum", becomes a symbol of universal man.

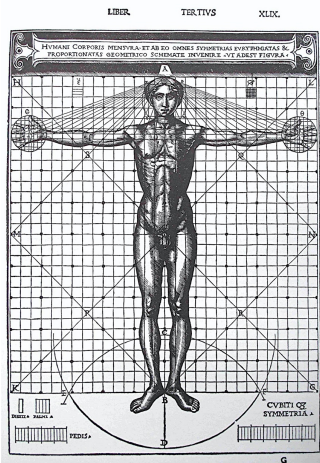
Homo Universalis, Latin expression that could be translated as a man of universal spirit. ¹⁴⁶

Homo ad circulum Vitruviano
Illustration from the edition of
Comento a Vitruvio by Cesare
Cesariano (1521).

This concept was developed, during the Italian Renaissance, by one of its highest representatives:

¹⁴⁶El hombre con los brazos abiertos al cosmos, inscripto dentro de una estrella como se muestra en el tratado de Cornelios Agrippa, símbolo del hombre abierto al cosmos.

136



the architect León Batista Alberti¹⁴⁷, who stated that "The artist in this social context should not be a simple craftsman, but an intellectual prepared in all disciplines and in all fields." This idea includes the basic principles of Humanism.

"The Renaissance is a product of Architectural thought."

This period was characterized by considering man as an almighty being, with unlimited capacities for development, exhorting people to cover all fields of knowledge and to develop their capacities to the fullest. For this reason, many men in the Renaissance remarkably flourished culture and art. Many of the key men of this time were interested in squaring the circle, as a symbol of apotheosis. Vitruvian man or man within the paradigm "Ad quadratum"¹⁴⁸ became a symbol of the Universal Man,¹⁴⁹ goal of every Renaissance man. Translations from Latin to

¹⁴⁷**Leon Battista Alberti** (Genoa, Italy, February 18, 1404 - Rome, April 20, 1472) was a priest, personal secretary (apostolic abbreviation) of three Popes - Eugene IV, Nicholas V, and Pius II -, human architect, treatise writer, mathematician and Italian poet. In addition to these main activities, he was also cryptographer, linguist, philosopher, musician, and archeologist. He is one of the most multifaceted and important humanists of the Renaissance.

¹⁴⁸**Ad Quadratum** it is a constructive method that relates geometry to architecture in a system of proportions, and a numerical form of light, as well as the representation of a state of consciousness.

¹⁴⁹Universal man is absolutely polished man, as a symbol of the center of the universe.

Italian of the Vitruvian codex were made. Among them, we can highlight the one made by Daniel Babari (from 1556) and that of Cesar Cesariano himself (from 1521) .The Vitruvian man was the key to the architectural composition in a golden relationship and within the canon (Firmitas, Utilitas, Venustas) , man as the center of the Cosmos.

The work of classical architecture was thought of as the synthetic expression of the world of the powers of a certain "idea form number", where man acted as the guiding axis and center of the composition.

The masterpieces of the past endure because they were made as nature proceeds, logically and economically. With a minimum of organized matter, a maximum of efficiency is obtained. The golden ratio is present throughout the Universe and is the balance of the part with the whole.

We could think that architectures of the stature of the Pantheon in Rome or of the Roman Villa, were not only articulated in a golden relationship within the Vitruvian canons as a form of cosmic composition, but also concepts such as the idea of a symbol building were incorporated, creating an archetype representing certain

universal attributes to be emulated by man or transformed into the experience of the architectural work itself. We could conclude that the Golden ratio is a form of composition where the differences are balanced, that the nature of space itself is crystalline and fractal¹⁵⁰, With which the forms are articulated naturally in a golden way, the fractals are semi-geometric objects whose basic structure, fragmented or irregular, is repeated at different scales, they do not have regularity of scale, every part is a mirror image of the whole. We could also conjecture that the Cosmos manifests itself as the precipitation of the world by the powers of a certain "idea form", of a certain geometry, fertilized by the verb, a ship in eternal construction, organized through continuous change.

"Geometry gave God a certain idea for creation, geometry is before God or is God in his essence"

Johannes Kepler¹⁵¹,
from his book Cosmic Mystery.

¹⁵⁰A fractal is a geometric object whose basic structure, fragmented or irregular, is repeated at different scales. The term was proposed by the mathematician Benoît Mandelbrot in 1975 and derives from the Latin *fractus*, which means broken or fractured. Many natural structures are fractal-like. The key mathematical property of a genuinely fractal object is that its fractal metric dimension is a non-integer.

¹⁵¹Johannes Kepler (Weil der Stadt, Germany, December 27, 1571 - Regensburg, Germany, November 15, 1630), a key figure in the German scientific revolution, astronomer, and mathematician. Fundamentally known for his laws on the movement of planets in their orbit around the Sun. He was a collaborator of Tycho Brahe, whom he replaced as Rudolph II's imperial mathematician.

The best way to search for definitions of Vitruvian man or geometric man is through the discourse on the dignity of the man of Pico de la Mirándola¹⁵².

We have not given you says God semblance or capacities properly yours, so that any place, form or gift that you decide to adopt, after deliberating it, you can have it and keep it by your own judgment and decision; All other creatures have their nature defined and limited by established laws, only you, detached from such limitations, can, by your free will, establish the characteristics of your own nature. I have placed you in the center of the world so that, from that position, you can investigate around you, with greater ease, everything in the world. We have made you a creature that is neither from heaven nor from earth, neither mortal nor immortal, so that you can freely and proudly shape yourself, in the way that you like the most. In your hand it is brutalizing you, descending to the lower forms of life, or exalting yourself by your own decision to the higher levels of divine life.

¹⁵²Giovanni Pico della Mirandola (Mirandola, Ferrara, February 24, 1463 - Florence, November 17, 1494), Italian humanist and thinker, was a great translator of philosopher Averroes, (that introduced Aristotelian thought in the West). His discourse on the dignity of man is a classic of humanism.

Who will not admire this wonderful creature!
Pico adds, because man is the creature whom Aesculapius the Athenian saw symbolized, in the mysteries, in the figure of Proteus, because of his mutability, his nature capable of self-transformation, let us understand, since we are creatures born with the gift of to become, what we choose to be, and that a kind of high ambition invades our spirit, so that, despising mediocrity, we burn with desire for superior things and since we can achieve them, we direct all our energies to have them.

Speech on the dignity of man, (Excerpt) Pico de la Mirándola humanist and Italian thinker

"Geometry has two great treasures: one is the Pythagorean theorem, the other is the division of a line between the extreme and its proportional. The first can be compared to a measure of gold; the second we must call it a precious jewel"¹⁵³

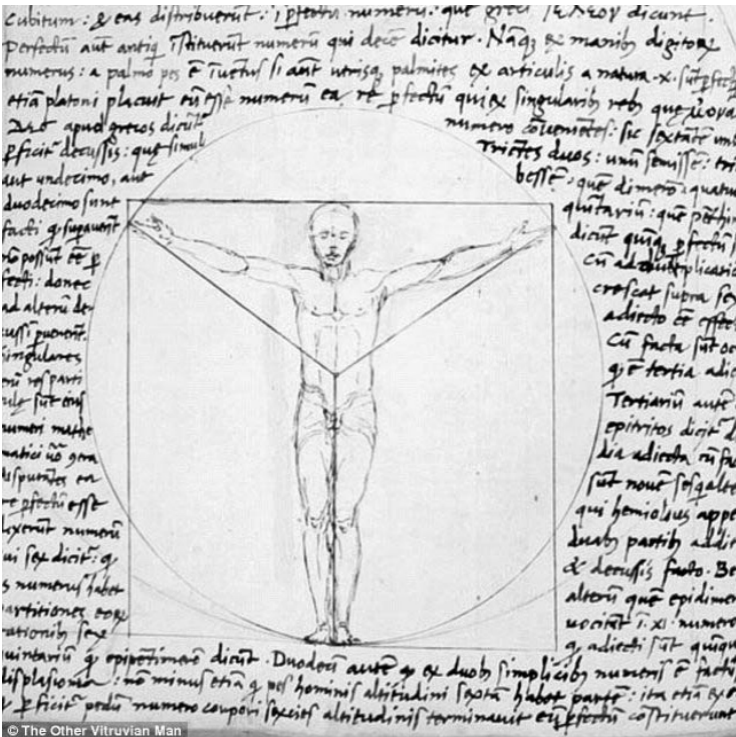
Johannes Kepler

¹⁵³

Kepler's Platonic model of the solar system has aroused the highest interest throughout the ages.

Different interpretations of the Vitruvian Man throughout History

Giacomo Andrea Da Ferrara, Vitruvian Man (C 1490), Biblioteca Arioste Ferrara Carro Sec XVI Fol Figurato Classe II N 176 Fol 78V



OBJ

OBJ **Fray Giovanni Giocondo**

(Verona, c. 1433 a 1515)

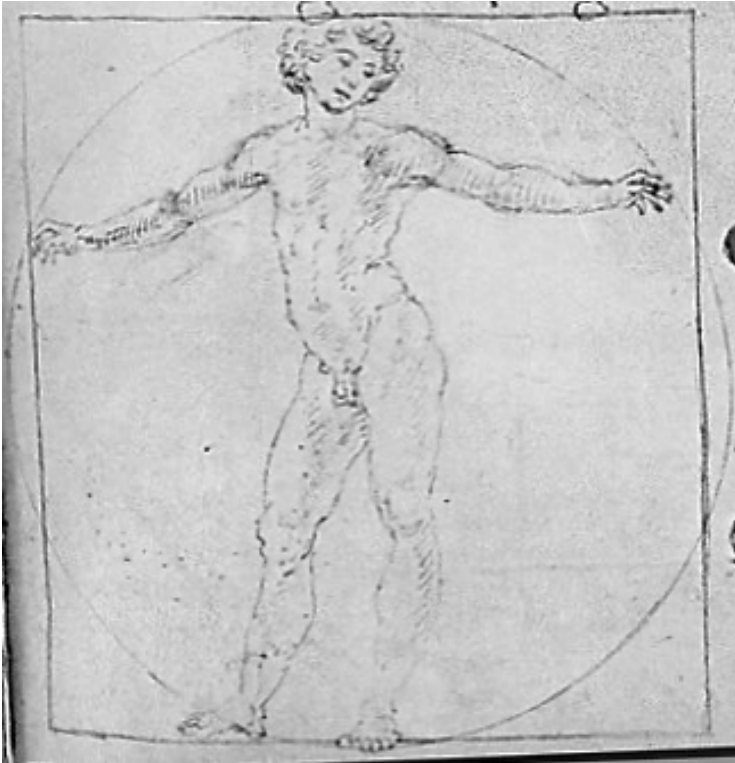
He was an architect,
archaeologist and student of
Italian classical antiquity.

143





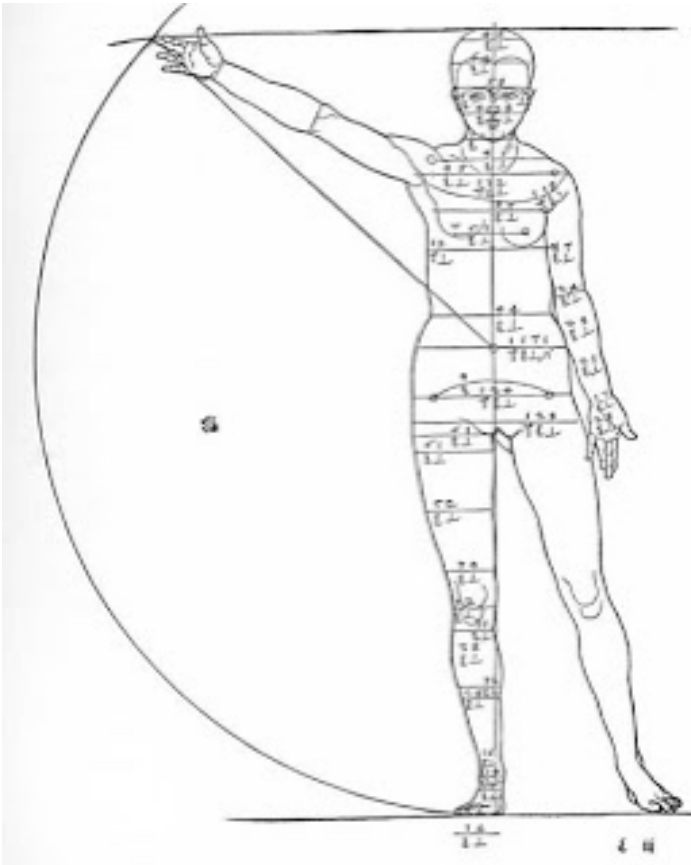
Francesco di Giorgio (Siena September 23, 1439
Siena, 1502), Italian architect, sculptor and painter.
According to Nikolaus Pevsner "one of the most
interesting architects of the Quattrocento" and a
theorist of architecture. Working as a junior in
decoration and construction, especially in
fortifications



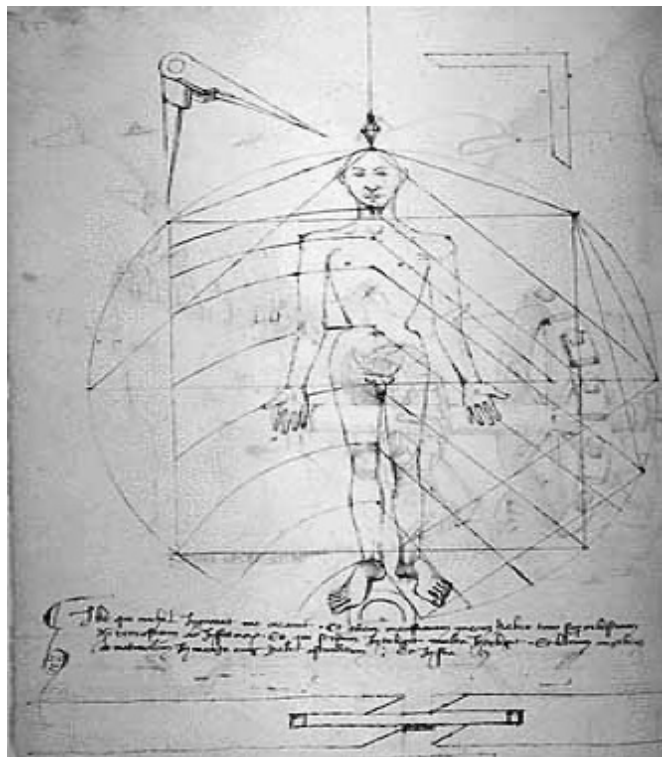
Alberto Durero

(in German **Albrecht Dürer**; Nuremberg, May 21,
1471-Nuremberg, April 6, 1528)

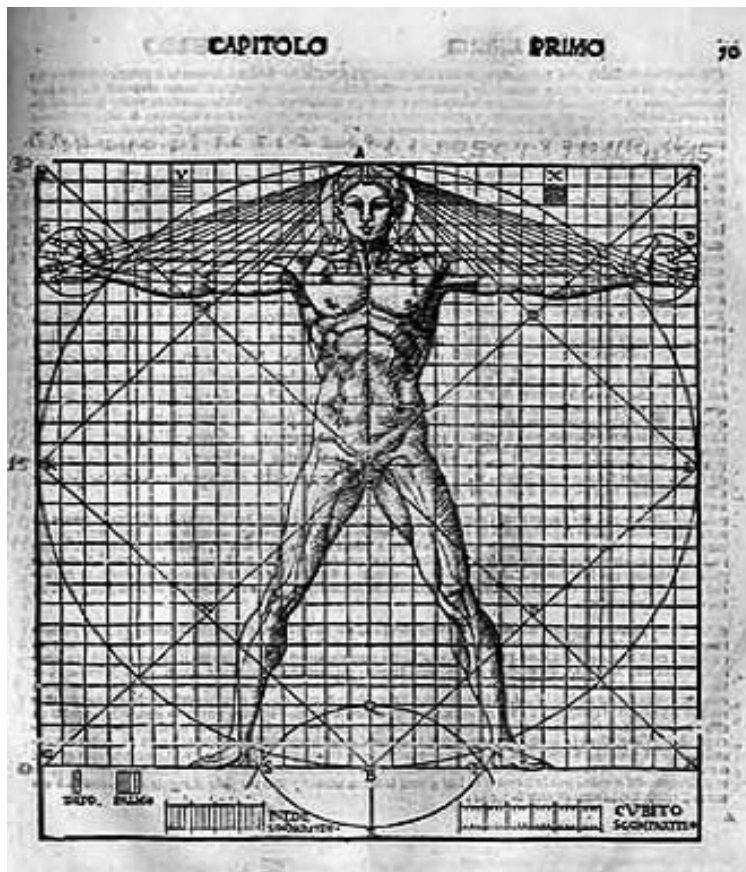
Figure of Woman: It will start from the Vitruvian
treatise “De Architectura”; also from Euclid, as well
as from the mathematical works of Alberti and Luca
Pacioli.



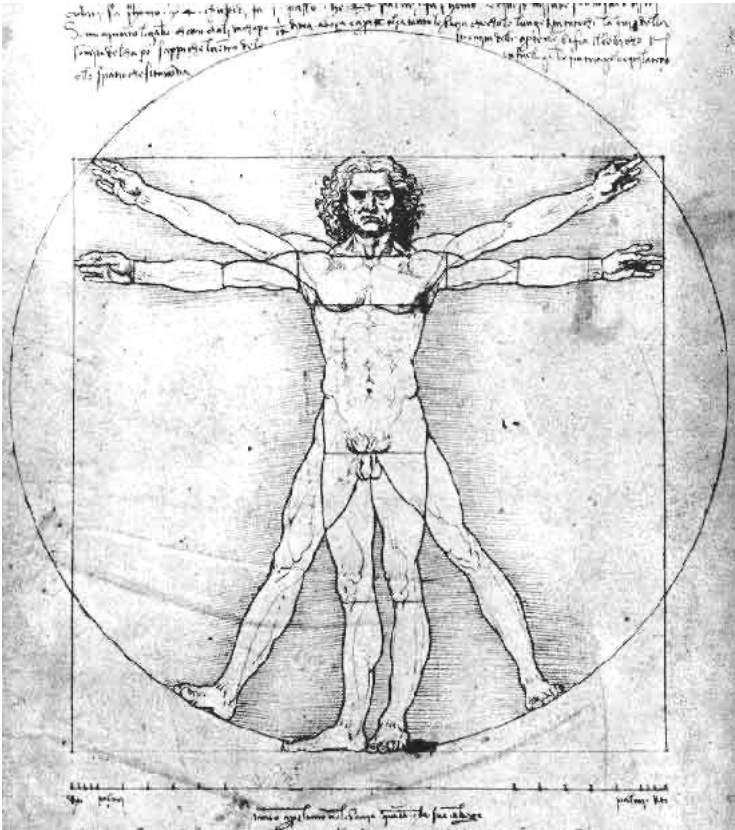
Mariano di Jacopo detto il Taccola (1382 - 1453),
Called Taccola "Cuervo", he was an Italian
administrator, artist and engineer from the early
Renaissance.



Cesare Cesariano, Di Lucio Vitruvio Pollione de Architectura (fol. CXLIX r), Como 1521. (Milan ca. 1483- Milan 1543), was an architect, painter and writer of artistic themes. Architecture theorist. Milan.



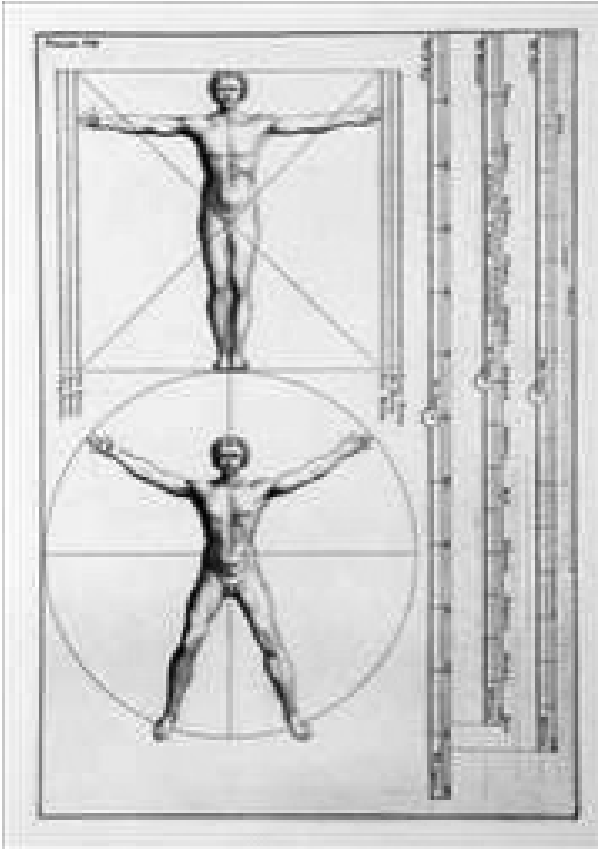
Leonardo Da Vinci1487, **Vitruvian Man**, Drawing
34.4 Cm x 25.5 Cm. It is currently in the gallery of
the Academy of Venice, Venice Italy.



This diagram, known as the 'Figure of Man' from Leonardo da Vinci's anatomical sketches, depicts a male figure standing with arms and legs extended, inscribed within a circle and a pentagram. The figure is shown from the front, with detailed musculature. The diagram is used to illustrate the proportions of the human body. Various symbols are placed at the points where the figure's limbs touch the circle and pentagram: a circle with an arrow at the top, a cross at the top right, a cross at the bottom right, a cross at the bottom left, and a cross at the top left. The figure's head is positioned at the top point of the pentagram, and his feet are at the bottom points. The diagram is a black and white line drawing.



Claude Perrault (Paris, September 25, 1613 - ibid. October 9, 1688) was a famous French architect, physicist, mechanic, doctor, and naturalist, member of the Academy of Sciences. He translates the Vitruvian treatise into French in 1673.



Poems about the Water of life, the Al-Andalus world and the Octagonal sources

Ibn Gabirol, Andalusian Jewish poet, born in Malaga around the year 1021. This Poem predates the construction of the Fountain of the Lions, in the Alhambra.

"There is a copious pond that looks like to Solomon's sea, but that does not rest on bulls; such is the gesture of the lions, that are on the curb what if they were cubs roaring for prey; and like springs they spill their insides pouring through their mouths flow like rivers.

And next to the channels, driven, hollow deer so that the water transferred and spray it on the flower beds ¹⁵⁴ plants and sprinkle the reeds of pure water and the myrtle orchard with them water it; And being like clouds, they sprinkle a branch fragrant, with aromas of essences, as if it were of myrrh incense."

¹⁵⁴Un parterre, o paterre, it is a 'formal garden' design, a ground level garden consisting of planting flower beds or herb beds bounded by perennial plant beds or sharply coupled sharp stones forming a protection of the interior flower beds, and walks or gravel paths arranged in a generally symmetrical design. The flower beds do not need to have flowers; they can be formed exclusively by perennial plants and shrubs.

The latest data obtained thanks to the restoration of the fountain of lions and the cup, have been able to indicate that both date from the fourteenth century, of the same origin and material (marble from Macael, Almería), manufactured the fountain as a whole, both lions as a cup at the same time. This discovery comes to clarify the reports that indicated the origin of the lions from a palace before the Alhambra, belonging to the first vizier of the Zirí dynasty "Samuel Ibn Nagrella". In turn, three types of lions have been discovered based on their formal elements.

Each of these works is made up of a group of four lions with two to two similarities in their features: nose, fur of the mane, jaws, position and relief of the tail. On the foreheads of some of these lions, engravings of possibly David's star triangles were discovered.

Arab Poem

"(...) To such an open bowl, carved pearl, by orlas the quiver ¹⁵⁵ backwater, and the Argent goes among daisies, fluid and also made pure and white. So close is the hard and the flowing that is difficult to know which of them flows (...)"

¹⁵⁵Small pearl or set of pearls (alludes to the Lunar and its wisdom).

The lion fountain has various meanings or symbologies. On the one hand, the twelve lions have an astrological symbolism; each lion alludes to a zodiac sign. On the other, it has a political significance related to the temple of King Solomon since there is an inscription in the source referring to it and the bronze sea of the same temple. Last and most important, it alludes to the metaphysical archetype referring to the original source of life and the rivers of paradise.

Throughout the Alhambra construction there are domes formed by octagons and octagonal designs on the walls. The Bronze Sea of the Temple of Solomon had a diameter of 10 sacred cubits and 5 of depth, with a span of thickness. It was shaped like a bronze cup and was supported by 12 oxen, which are presumed to have thrown water out of their mouths. This great vase was made up of a cord or chain of about thirty cubits that embraced its circumference, below the edge ran a piece of carving for every ten cubits, which surrounded the shell and the two orders of these ribbed moldings were also made of cast iron. The Bronze Sea was placed in front of the temple and the priests were washed with water before and after the sacrifices. In Kings 7:23, it is written: He made "Hiram of shooting, by order of Solomon, a

source of molten copper, ten amot“cubits”from edge to edge, the circular outline, five amot high, and a thread of thirty amot, surrounded all around. Below were spheres at its edge, about ten amot, on each side circling the bronze sea, two rows of spheres cast in its foundry. The length of the bronze sea was thirty cubits, and the diameter was ten. The radius, therefore, half, of five cubits. To calculate the relationship between its perimeter and its radius, we divide 30codos entre 10 codos y el resultado es tres. La palabra circunferencia (Keve) se escribe en hebreo con las letras: Kuf y Vav, pero en el capítulo siete, pasaje veintitrés, está escrito de esta manera cifrada: Kuf, Vav y Hei.

If we use Gematria, "the word geometry" the numerical value of the letters, for the word "Circumference", its value written in both ways is Kuf is equal to 100 and Vav is equal to 6, Hey is equal to 5, the sum gives a total of 111, the second traditional form, Kuf equal to 100 and Vav equal to 6, total 106. To calculate the value of the number π , we only have to divide the two values of the names together: $111/106$ its result is 1.0471698, we multiply this number by 3 and the final count is: 3.1416094 (1.0472, this number represents the sum of 2 sacred

Egyptian cubits), 0.5236×2 cubits or double Ka, symbol of the breath of life for Egyptian culture. If we take the gematria of the word “Yehoyakim”, the left column of the temple of Solomon abbreviated, “Jakim” and translated into Spanish as “Yah, or Yeh will build will erect”, seen the temple from the front, this phrase has gematria 111. If We study the column "Boaz", whose meaning is "In him is the force", its gematria is 85. If we add to this column the number 21, the 21 letters of the archaic alphabets, we obtain the same result that, as in the previous case, multiplied by 3, the result is the number 3.1416094

The number π represents Deity.¹⁵⁶

"Number three defines everything and everything, as it is what constitutes the triad, middle end and beginning, which also constitute the whole."

Aristotle, from his treatise on heaven

¹⁵⁶ The Greek translators who translated Biblical texts from Coptic and Hebrew into Greek translated Tetragrammaton the ineffable name of God as Pipi, in reference to the number Pi, and this as a double

The Great Universal Architect

The real name of the Egyptian Book of the Dead is "The gateway to the noon light." The Egyptians did not consider it a book, but in itself, it represented the ritual of ascent that linked the deceased with the God "Ptah-Osiris".

This archetype is considered the main creator Demiurge of all Egyptian cosmogenesis. Representation of the God Ptah, Egypt. His most important epithet is the "Great Universal Architect"¹⁵⁷, protector and patron of Builders and bricklayers, as well as goldsmiths¹⁵⁸. Later, he was associated with the figure of Vulcan in classical Rome and that of the God Hephaistos in Greece. The

¹⁵⁷He had the titles of "**Lord of magic**", "Lord of Darkness", "Lord of Truth", "Lord of snakes and fish", and "the one with the beautiful face".

¹⁵⁸**Dwarves** or short people were considered children and helpers of Ptah and protectors of metalworking. They are depicted as bald-headed or falcon-headed dwarfs, naked and with their hands on their waists. They date from the Old Kingdom. From the New Kingdom they are usually represented in amulets.

priests of the "Ptah" cult were called bricklayers of the universe. They were dedicated to building temples during the early dynasties.

The "Great Universal Architect" was worshiped in the city of Memphis¹⁵⁹ from where it originated, it was the most important religious capital in the world 5,000 years ago. This city had a white perimeter wall that gave the name to the city of "White Wall".¹⁶⁰ His relationship with the funerary world dates back to the Ancient Kingdom as he is considered the inventor of the opening of the mouth ceremony. From the first dynasties it is related to the God Sokar¹⁶¹, as "Ptah-Sokar", ruler of the underworld in the Saqqara necropolis, together with the God Thot, they create the universe through the sound of his words, and with the passing of millennia

¹⁵⁹He is the most important of the Memphis Gods and assumed functions of Ta-Tenen. The other name which the city was known, Hikuptah, "Mansion of the soul of Ptah", could give rise to the word Aigypto which Homer used to designate both the river and the country.

¹⁶⁰Egyptian names: Inebu-hedy, Anj-tauy, Men-Nefer and Hut-ka-Ptah. Greek name: Memphis (Μεμφίς). Biblical name: Noph or Movh. Arabic name: Mit Rahina.

In Ancient Egypt it was known as Inebu-hedy (inb ḥꜥ), "White Wall". During the Middle Kingdom as An-tauy "Balance of the Two Lands". Also as Men Nefer (Mn-nfr) "Stable in Beauty", Hellenized in Memphis and Hut-ka-Ptah (ḥu.t-k3-Pth) "the temple of the ka of Ptah".

¹⁶¹The God Sokar appears in the book of the gates as the maximum deity of the underworld associated with the cosmogenesis of the city of Saqqara.

he was associated with the figure of Osiris, creating a new religious syncretism, called "Ptah-Osiris-Sokar".

To the archetype "Ptah"¹⁶²

He was considered a Universal Work and Great Architect of the work, in this sense he built within himself.

The Universe for Egyptian culture and from the earliest cosmogenesis was produced and seen as a process of successive emanations of thoughts or mental forms through the sound of its words and through its heart, one of the most important parts within the Resurrection ritual carried out in the "Egyptian Book of the Dead", was the opening of the mouth. The entire scenographic ritual consisted of imitating the moment of creation and linking the deceased with the God "Osiris-Ptah" and with the imperishable stars, those that do not descend from the cosmic ecliptic at night. Ancient poems dedicated to this God have been found in different papyri and carved stones, such as the Sabako stone. One of them says, curiously, the following:

¹⁶²Ptah's name may appear as Pitah, or Pth. Its hidden and numerical meaning is related to the number 3.1416. The cube-shaped graphics give birth to the π character of Greek culture and the Pei character of Hebrew and Phoenician culture. For the Egyptian world, the number π was associated with the center of earth and was seen as a cube of side 6 whose length is 3.1416.

"In the beginning there was nothing but original chaos, the word was with God and God was the word, God separated the light from the chaos and the light was" very possibly the source of the first verse of Biblical genesis.

The titles of the God Ptah, were "the most beautiful", "the wisest", also "the destroyer of images"¹⁶³.

In relation to these titles, the most important texts to understand Egyptian cosmogenesis are found in "The Book of Doors", rituals that also appear as texts of the pyramids and that later were reflected in the book of departure to daylight or book of the dead. In the period of the first dynasties these passages were not understood as if they were books, if not as an initiatory way of linking the deceased with the Dwt, and as a geometric or numerical form of light.

The pyramid, from the Egyptian conception, is the manifested body of an archetype-form (Osiris, Pth) or the manifestation through a process of emanations of a certain number-form sound, where the universe is partly a product of the word, as also a manifested geometry.¹⁶⁴

¹⁶³Read the translation of the Egyptian book of the dead by Egyptologist Wallis Bunge.

¹⁶⁴The most sacred space, within this fundamental hill, is the heart of Pth, the philosophical sun Ra, w in the great pyramid had these architectural proportions, two cubes of 10 sacred cubits whose length is 5,236 meters. x elbow. The golden rectangle of any of these cubes gives us a rectangle of 6 cod. x 8 cod. Or a cube of 6 sacred cubits in length, 3.1416.

The most important moment of the deceased's ascent ritual was the opening of the mouth¹⁶⁵ where, imitating the moment of creation, the creative power of the word was returned to the mummy and the original form in which the universe was emanated was recreated. The heart of this being was also linked to the center of creation, "the heart of God Ptah." From the most archaic Egyptian perspective, the universe emerges around us as a work of our thoughts, via the heart of man, a musical and partly metallurgical work. The heart for the Egyptian imaginary, symbolized the seat of the soul and thoughts. At the moment of the elevation of the deceased from his stone sarcophagus, there was a magical moment where the mummy or hierophant, ritually incarnating the God Ptah, recreated the moment of the birth of the universe. It is possible, but we do not know, that at that precise moment he received this symbolic question... What have you discovered as a teacher reborn in the light? And the constructor replied: I saw myself lost out of time and space, one day on earth was equivalent to an eon, I ceased to be, it was nothingness itself, I saw the universe arise from my dark heart, all creation passed

¹⁶⁵The return of the word was equivalent to the possibility of creating with the breath. This ritual was carried out with an iron object called Hekat, associated with the God Sth.

before me being in an instant and I could see how my thoughts recreated the world.

The weighing of the heart of the deceased, in the ritual of "going out into the light of day", is a paradoxical image that has influenced many religions, such as the judgment of the soul and its subsequent entry into eternal life. In Egypt, the sky was visualized in the symbol of the "Dwt", "the underworld". In the early days of this civilization, this role was played by the center of the earth and the star Sirius. During the ritual, the heart could not weigh more than the feather, symbol of the lightness of the spirit "symbol of the wind and silence" as well as of the universal order, but tampoco podía pesar menos, tenía que haber un equilibrio en la balanza del juicio al difunto.¹⁶⁶

The Egyptians called the breath "Ka" and it was considered a word or sound (as well as a geometric shape and a number)¹⁶⁷ that flowed over a

¹⁶⁶The balance in the balance of the judgment of the dead, depended on a certain balance in the sound of the soul. Nothing could generate more sound than the wind; This judgment is carried out by Anubis, in the presence of Thot, the scribe.

¹⁶⁷The double Ka, or "ka" was represented with a symbol of two raised arms forming a quadrangular image, like a cube. It is possible that this image represented 2 sacred cubits or 1,0472 meters. as a geometric form of light, or the soul associated with a certain building module. Double Ka x 3 results in the number 3.1416.

rope of light¹⁶⁸, the sound had to be balanced and heard pure in the universe, to be able to experience that upper and lower world known as "Dwt", originally a mountain of light, a mountain of entry to the underworld. This image is present in the oldest logos discovered in Egypt, and in the Naqada culture, from which the Egyptian culture has its origin.¹⁶⁹

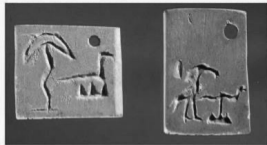
 The world's oldest writings are found on cubic ivory labels 5 cm wide. One of them shows a paradoxical image in which the god "Thot" is seen represented as a hermit ibis, next to 3 mountains of light¹⁷⁰ and a snake. Its translation is "the mountains of light" on the eastern side of the Nile, where the sun rises and the gates of the "Dwt", the gates of the underworld.

The Dwt, originally, was associated with the star Sirius and the center of the earth, the most important star for the Egyptian culture since it announced the

¹⁶⁸This metaphysics associated with the cult of Ptah-Osiris saw the circumpolar stars and the star Sirius as the goal of the deceased's journey as well the center of the earth. This journey is made through golden mountains of light towards the pole star, the rope tie and a philosophical cube "the house of Horus", from which the tree of life emerges.

¹⁶⁹This culture had Sumerian influence. Ceramics and stone engravings from the Naqada, I and II periods have been found with representations of characters with haircuts and Sumerian-type clothing.

¹⁷⁰The Pyramids of the Giza Plateau are symbolic representations of the Mountains of Light.



gwr grb,
"Montaña de la
oscuridad"



gwr jbrw
"Montaña
de la luz"

overflow of the Nile river and the time of the sowing, "the arrival of the green fields". From this observation the first Solar / Lunar calendar was created based on the Sirius star known as the Sothiac Calendar, of 365 days of which 5 were sacred, considered the days of the birth of the Gods. The etymological root of the divine name "Ptah" is the Indo-European word (Ptr) Whose meaning is clay. From this ancestral idea this God was characterized as a potter, like the God Jnum (the eternal potter), an aspect of the God Ra or "midday sun", giver of the Ka, or breath of life at birth. There is a common etymological relationship between the Indo-European God Dyaus Pita, one of the most ancient in the world "God of heaven" root of the word god, one of the oldest names referring to God, representing the God of heaven of the peoples of Central Asia and the God "Ptah" in Egypt, " Lunar Archetype". In the Vedic pantheon Dyaus Pita or Dyauspitṛ also Dyaus Pitar, divine consort of the Prithvi and father of Agni, god of fire. Both gods, the god Ptah in Egypt and the god Pita in India create the universe as a product of pottery, in both cases they are both portrayed as potters.

In the Rig Veda

According to a version of the Creation that takes shape in India, Rigveda (RV), mortal life came out of procreation by Dyaus Pitá, so Mother Earth, Goddess Prithivi, was fertilized through the rains. This myth could well have a number base and be related to the number π . Dyaus Pitr was depicted as a "red bull" who screams thunder (as opposed to Mother Prithvi, represented as a cow), or as the night sky in the form of a black horse adorned with pearls, symbol of the stars. In art, Dyaus appears in the above two forms. Etymologically, "Dyaus" is the name from which derives from the Proto-Indo-European language the root word (morpheme) * dyeu- (zero degree, dyu forms * and * -diw-) with the meaning of "shine" . There are words related to Dyaus in Sanskrit, such as "day" divasa-divine, "heavenly" divya, "light that illuminates" dyota, etc. "Dyaus Pitr" is the Sanskrit version of the Proto-Indo-European language God-of-Heaven concept, God of Heaven personified by Dyeus, who appears in many other Indo-European religions with similar attributes. Dyeus had become Dyeu Pater, literally "Heavenly Father" or "brilliant father".

This is reflected in the word Jupiter, Diespiter and from the Greek Zeus pater. In her aspect of God the

father, her consort was Pltwih Mha ter: "Mother Earth." Names related to Dyaus Pitr appear in Greek as Zeus Pater (accusative Day, genitive God), in the word Jupiter (from the archaic Latin Pater Iovis, "father of heaven"), in Slavic mythology as Div, and in Norse mythology like Tyr¹⁷¹ o Ziu.

¹⁷¹Tyr is the name of the star Sirius in ancient Persian.

Hymn to the Creator of the earth, Ptah. God of the Egyptian city of Memphis.

Hail, O Ptah, bearing in mind your primordial Gods! What have you done after you were created as God? Body that has built its own body, Before heaven was created before Earth was formed, As the high tide has not yet risen. Who have linked the earth, That he has gathered his flesh, Which has counted its members, You have found the only one that has created your self. Oh God, they make up the two countries. You don't have a father who fathered you, like wine, You don't have a mother who gave birth to you, You, your own creator Jnum. That the equipped armed forces came out! You were on earth during your fatigue... Where were you in your clay figure? In the land of the two countries In his being the combination of the two countries Who has created his mouth and his hands have created, You have taken it out of the primordial waters. The work of your hands your beauty is compared. His son, as in his figure (the Sun) That have led to darkness and sadness By the rays of his pair of eyes.

Verses to God Ptah, on the Shabaco stone
Commissioned by King Shabaco VIII century,
B.C.

Geb, the lord of the Gods, ordered the Ennead to join him. He judged Horus and Set; and sealed the dispute between the two. He made Set King of Upper Egypt, in the land of Upper Egypt, in the place where he was born, which is Shu, and Geb

172

made Horus King of Lower Egypt, in the land of Lower Egypt, in the place where his father Osiris was drowned 173 and what is the “separation of the Two Lands”. Thus, Horus watched in one region and Set in the other region. They maintained peace in the Two Lands, in Ayan. That was the separation of the Two Lands. So Geb believed it was unfair that Horus's portion was identical to Set's. Thus Geb granted Horus his inheritance, since Horus is the son of his firstborn. Geb's words to the Ennead were:

172Geb, Creator God, principle of life and fertility, personifies Earth "the House of Geb" in Egyptian mythology. Egyptian name: Keb. Greek name: Geb. Greek deity: Chrono, according to Plutarch.

173The myth alludes to the death and subsequent search for the body of Osiris by Isis. He tells that Isis finds Osiris inside a tree trunk in the city of Byblos. This myth has its genesis in the winding of Venus around the number Pi.

"I have named Horus the firstborn" ... Horus is the one who became King of Upper and Lower Egypt, who united the Two Lands at the nome of the Memphis wall, the place where the Two Lands meet. Before the double doors of the House of Ptah, the temple of Ptah in Memphis, the reed and papyrus were placed, and Horus and Set were pacified and united. They quarreled and ceased disputes wherever they might be, and are now united in the House of Ptah, the "Balance of the Two Lands," in which Upper and Lower Egypt weighed themselves. Ptah who is on the Great Throne, ... who created the Gods. Ptah-Nun, the father who fathered Atum. Ptah-Naunet, the mother who gave birth to Atum. Ptah the Great who is the heart and tongue of the Ennead.

The Hebrew letters Vav, Pe and He in relation to the cult of "Ra", the jewel in the lotus

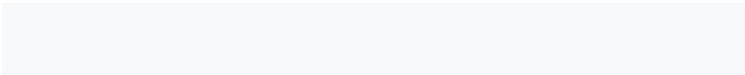


The mold with which the world was born was imprinted in the hands of man.

The hand was the first mold for the art of architecture and the first bricklayer's rule. Together with the sacred elbow, the foot and the human symmetry as a whole, they gave life and organicity to the architectural space. The human being was deconstructed in its basic geometry and its image was displayed on walls and friezes as a modulator of three-dimensional space. Archaic temples resemble men or allude to the creational myth of the fundamental hill, on whose axis is the sacred tree

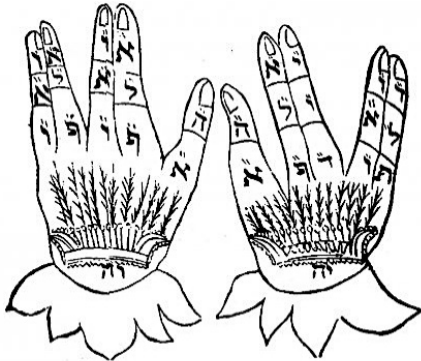
169





174 Crowned with a crystal-shaped fruit. This container of the world has the golden metric of the human figure.

The hands for Hebrew mysticism represent a form of book and a certain architecture of words whose soul is numbers.¹⁷⁵ Cabalistic system of Abraham Abulafia constituted in his book the way of the Sefiroth, around 1280 Zaragoza.



Le tableau ci-dessous montre la place juste des 28 lettres dans les doigts de la main droite et de la main gauche :

ו					ה				
ו	ז	ח	ט	י	י	ז	ח	ט	י
י	כ	ל	מ	נ	נ	כ	ל	מ	ה
ו	פ	צ	ק	ר	ר	ק	צ	פ	ו
auriculaire	annulaire	majeur	index	pouce		pouce	index	majeur	annulaire
Main gauche						Main droite			

174In Egyptian culture, it represented the God Sth, as a fundamental pillar crowned by the God Osiris, symbolic image with characteristics similar to the cult of Min, and in the myth of the “feast of the stairs” pillar crowned with a branch Ima or Osiris crowned in the light.

175Words like **biblos**, whose gematria is 314 or Nilo with gematria 365 can only be explained from the numerical and geometric.

Within Kabbalistic studies, each phalanx and part of the hand is represented by a Hebrew letter. For example, joined hands are symbols of the tetragram¹⁷⁶. Of these letters or codices written on the hands, we are going to study some, for their deep meaning. The best example of which letters correspond to each phalanx is found in the drawings of Abraham Abulafia, a 13th century Jewish mystic.

The Hebrew letter "Pe" originates from 2 Egyptian logograms, one known as "mouth" belonging to one of the names of "Ra", a philosophical concept emitting universal reality, or "Numerical Sun", source of the waters of life of ancient Egyptian architecture. This concept was represented as "A circle with a point in the middle"¹⁷⁷ and as a "Vesica Pisces", in the form of a fire hydrant, and from whose center, the numbers are expelled as active powers. This idea was represented in bas-reliefs and friezes as "Ra" at noon, in the form of a goat that endowed the boy in the moment of the

¹⁷⁶The hands in certain positions allude to events in the light, the card "the sun" of the Marseille tarot, hides certain touches and lights.

¹⁷⁷Symbol of the God "Ra" as of the **God Sokar**, in the Berber alphabet it symbolizes the beginning of the universe and the letter A, in the Egyptian sacred elbow the number one inch.

birth of his Ka¹⁷⁸ or breath. It is interesting how this concept is related to the name "Hekal", the space in front of the "Devir" of the temple of Solomon, since the word He-kau¹⁷⁹, in Egyptian, it represents a cobra-shaped iron artifact ending in a ram's head and the symbol "Ureus" at the end of it. It is the most important object in the Egyptian ritual of the dead that the Egyptians called "sunrise." It was used in "the ceremony of the opening of the mouth", the most notable part of the ritual, since it gave back to the deceased the capacity to speak and therefore to create with the word. The Egyptian symbol for the "Ka"¹⁸⁰, It was represented with 2 arms raised, creating an open quadrangular image in its upper part or 2 sacred elbows of 0.5236 m, a body of light that is built through silence, an image associated with the God "Heh", the personification of eternity.

¹⁷⁸Both the God Jnum, Ra and the Jepri beetle function as modes of the God Ptah, expressions of his heart.

¹⁷⁹Represents the Breath and a bone of Sth.

¹⁸⁰Ka(k3 in Egyptian) was a pinch of the universal and immortal principle of life. Ka is a concept similar to that of "life force", which differentiates a living person from a dead person, a death that occurs when leaves the body. Ka was thought to be created by Jnum, on his potter's wheel, to be deposited in the son at the time of their conception.

The Egyptians also believed that Ka was sustained by food and drink. For this reason, food and drink offerings were presented to the dead, although it was the Ka (k3) of the offerings that they consumed, not the physical part of the food.

"The King's ka has a special power, it comes directly from God and is also related to the subjects because their ka comes from the King or is the King himself.

He is one of the sustaining elements of the divine monarchy and its authority.

The ka ("Twin" or "double") of the King ended up becoming the Moon-God, Jonsu, the quintessential ka of the Sun " Henri Frankfort The Protomateria is fertilized by the number and they, like the Sun, are close to the fires.¹⁸¹

The oldest name of the Hebrew letter "Pe" was "Ra", which is expressed in this paradigm as a philosophical sun that rises like a jewel in the lotus, in the heart of the great architect, the main creator demiurge along with the God "Thot" of all Egyptian cosmology. The initial of the divine name "Ptah" begins with a hieroglyphic cube "P". The Egyptians saw in this logo a philosophical cube on side 6 whose length is 3.1416 m, as can be seen in sacred spaces such as the King's chamber of the great pyramid. If we draw a golden rectangle, based on 10 sacred cubits, 0.5236 m cubits, the smaller side of the

¹⁸¹This Sun represents a crystal and therefore a certain geometry of light associated with the number 3.1416

rectangle will measure 3.1416, which is in the heart of the great geometer, in a clear reference to the fundamental pillar and the symbol of Ra. Both logos, over the millennia, ended up becoming the Hebrew letter "letra" and the Greek " π ". The fundamental pillar, symbol that bears the God "Pitah", in its most archaic form, represented the desert deity "Sth", "every consumer's breath and waters of eternal life". From this paradigm of the desert arose the logogram of the Hebrew letter "yod", an image that will nurture in the centuries to come to the Arab world, in the Koranic symbolism of water, as a precipitation of the divine spirit from the world of archetypes to the world of shapes. Geometry learners greet each other in π , discovering what the number hides. The Hebrew letter "Pe"¹⁸², whose geometric value is 80, like the Hebrew words "foundation" and "Hill", it is numerically linked to the desert deity "Sth" that in the Egypt of the first dynasties represented the number 8, as we can see in the rule of carpentry that the Egyptians used with the name of "sacred elbow" or 0.5236 m rule, to modulate their works of architecture. Within Egyptian mythology there is a story where eternity "Heh" is expelled from the fiery mouth of God "Sth".

¹⁸²The values for this letter are 80 and 800 as the final letter.

This particular allegory is interesting because it joins two of the first letters of the Tetragrammaton¹⁸³, the ineffable name of God within the Hebrew cosmogenesis. The Hebrew letter "Pei" whose genesis like the π character is the Egyptian initial cube logo of the divine name "Pitah" and the Hebrew letter "Hei", are born from the concept of eternity in ancient Egypt. This logo was carved in stone as a man standing or squatting with his arms up and body of the primordial waters, under his feet was a chest with gold coins. This emblem, like King Solomon's gold, is eternity and the knowledge of what the number watches over. The golden chest of the God of eternity is the oldest emblem associated with the 8-pointed star in which was the phrase "and all things were created, therefore let there be light." To understand this idea, it is necessary to analyze the way in which geometry was made in the Egypt of the first dynasties and how certain impressions and models of the world are related to the geometer and his eternal search for apotheosis in the very experience of the work.

¹⁸³Some Greek translators of the 2nd century translated these words as Pipi, in numbers 80-10-80-10 or 3.1416-10-3.1416-10, two cubes of side 6.

In Egypt, the creation of spaces that resonate in light was sought, a way in which geometry acted as a support for letters from the use of the sacred elbow. This bricklayer rule, begins with the symbol of "Ra", the jewel in the lotus, and ends in the logogram of the sounds "Ou", a sparrow-shaped logo that was engraved on the sacred elbow twice, end of the rule, joining the symbology of the "vesica piscis" and the sound "Ou". These particular sounds represented the creative verb and could be translated as "light and life force", just like the spiral, a logo linked to the 28th inch of the sacred elbow and the symbol of the God Min in whose fork is a spiral. This particular symbol belongs to the mother Goddesses, such as "Bastt" or "Sektmet"¹⁸⁴, both considered wives of the great architect and representations of the movement of Venus in the sky. These archaic Venus archetypes were conceived as the "Eye of Ra", within the heart of fire of the great geometer. "The eye of Ra" represented, as a geometric organ, fractions of the number 64, and as a unit of volume it was called Hekat (note the similarity with the Hebrew word Hekal ", the space in front of the" Devir "of Solomon's temple) . This number was considered sacred in antiquity since it

¹⁸⁴The ones that protect the ineffable name.

was associated with the achievement of squaring the circle, as can be seen in problem number 50¹⁸⁵ of the “Rinhd” papyrus which expresses, as a result for a circle whose diameter is 9 units, an area of 64

¹⁸⁶ Equal to an 8pc square.

The Indo-European root Hek is born from the concept of water as a continent of wisdom and from the idea of eternity. Its closest translation is "island in the center of the cosmic ocean." This etymological root gives birth to words like "Hekate", the name of the protective Goddess of the entrances to the underworld or "E-gal", Akkadian word whose meaning is "Great ship" or "temple of water". The priests of the cult of Bastt, in an annual ceremony, ran in a ritual way in the fields near their temple.

From this ancient account, the epithet "runners" to the Seekers of wisdom, who always go after Sophia, in the personification of a Cat-shaped Goddess, waiting to carry out the mystical marriage with the

¹⁸⁵All these symbols are related to eternity and the place where the winds are born, the house of newt, the Antarctic in ancient terms.

¹⁸⁶The tear of the "Eye of Ra" represented the fraction $1/64$. Numbers associated with the turtle shell myth, and Antarctica.

lady in green? The epithet Goddess Bastt's oldest was to be, lover of silence¹⁸⁷.

There is a ritual greeting in the Arab world, also a sign of protection, usually called "khamsa" or hand of Miriam. This greeting or amulet, arose from the archaic world from the adoration of Indo-European mother Goddesses, such as "Bastt", or "Sektmet", the oldest versions of Venus Goddesses in the world. If we count the numerical value of the Hebrew letters involved in the "hand of Miriam", and having as a base the Abrahamic Kabbalistic system, we obtain the value 144, equal to the Hebrew phrases "the elect" and "the tree of wisdom ", As well as the phrase "the flaming sword "(all these symbols were inherited by the Goddess Isis). In the mirror of Miriam's hand, taking into account that one hand is a mirror of the other, you can read the word "Areopagus", the Egyptian sacred elbow, seen as an alphabet whose language is stone, has certain parallels with the Berber alphabet, many of the logos that were born in the "Sahara" desert fertilized North Africa giving life to both symbols. Gods like "Ra", "Amun" or "Anubis" were first archetypes of the

¹⁸⁷"**SI.VM E.T A.V.VM**" which decoded to Latin would be "SILENTIVM EST AVREUM", "Silence is gold". NEMO PERVENIT QVI NON LEGITIME CERTAVERIT, which means "No one who has not fought according to the rules succeeds".

desert and later incorporated into the Egyptian pantheon. Both systems¹⁸⁸ they begin with the symbol of "Ra", the jewel in the lotus. But the "Berber nomadic" alphabet ends in a symbol whose logo is the deconstruction of a "vesica pisces", known as "spiritual freedom", creating the image of a person standing with arms raised, very similar to the northern Dgon symbol from Africa for the star Sirius, also to God Heh, the personification of eternity. She the daughter of the guardian was raised under images of old beauty, and the teacher in his silence courts the wisdom waiting to be worthy of realizing, the mystical marriage with the lady in green. Those who have seen Sophia know that her gaze is that of the lion. These archetypes are veiled, in card number 6 of the Marseille tarot, lovers.

¹⁸⁸The oldest logos in the world may be in the "Berber" alphabet, some of them inherited as the symbol of Ra by the Egyptian culture.

Leonardo's knots and the logo of his art academy

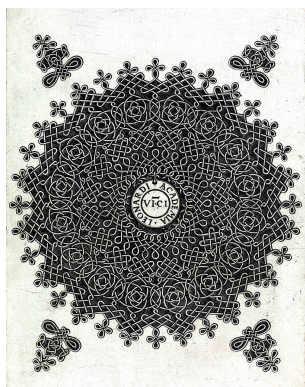


The knot, the warp and the Leonardine vision of a universe seen in advance as a fractal, but which Leonardo weaves in the search for lattices of geometric labyrinth lace, with a single rope where there is a curious symbiosis between the labyrinth of time and space and Ariadna's own thread or golden rope that works for the demiurge

The British Museum maintains a series of engravings that seem to indicate that Leonardo da Vinci created an academy around 1490, while living under the patronage of Duke Ludovico Sforza. The academy would be formed by some of the most outstanding artists who then worked in Milan, such as the architect Donato Bramante.

creator of these contemplative landscapes as the same elegant archetype, full of geometric meanings, in search of the architect's apotheosis. In the center of

180



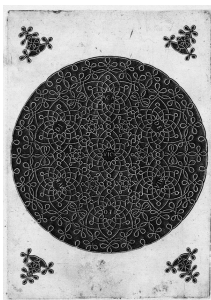
these lacerias¹⁸⁹, the name "Academia de Leonardo" or only "Vinci" appears as an Apotheosis of the supreme architect or house of Daedalus. Leonardo, like Dürer, places his name at the center of these paradigms in the likeness of Daedalus, the supreme architect. Leonardo is likely based his work on the lacerias or arabesques of the Arab world, where they reward their geometric construction, the vision of a world built through an invisible scaffolding, almost kaleidoscopic but inscrutable geometric, where many laymen see disorder and chaos of exuberant forms. The master Leonardo, with an overcoming vision of the natural world, sees a world created from geometries, concentric hexagonal like a mandala or what is the same, a philosophical sun. The study of the symbol represents a journey from chaos to beauty and from disorder to symbolic ritual.

¹⁸⁹**Lacería**, in its broadest sense, is the ornament formed by interlocking straight or angular bands arranged in a particular way, forming something similar to what in musical terms is called a theme with variations.

Leonardo's searches revolved around lacerias with the shapes of David's stars or a perspective cube or what is the same a hexagon as a sun. Curiously, in the center of the Leonardino maze¹⁹⁰, the maximum architect places the name "Vinci" translated as Victoria or "Academia Vinci," The Academy of Victory. Leonardo did not neglect detail when creating his anagrams or enigmas. In Amiens, the labyrinth of the cathedral was occupied at its center by an image of the Building Architect, similar in some other examples identified by inscriptions. This implies an Apotheosis of the architect, by assimilation to Daedalus, the original builder and first architect in the world. Behind the scenes, the world manifests itself as pure Geometries of rare beauty, a certain power of number as a fertilizing element of universal reality.

¹⁹⁰Durer, Emulating Leonardo, he created logos with his name in the center of the lacerias. Both saw geometry, the genesis of the natural world.

182



"I gave you the tip of a golden rope, Just roll it up in a ball, She will lead you to Heaven's Gate Built on the wall of Jerusalem."

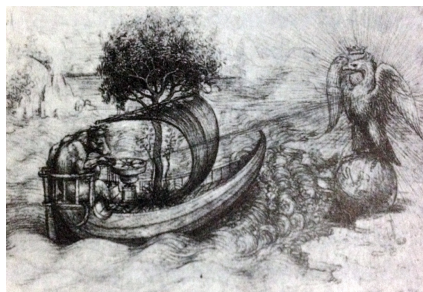
William Blake¹⁹¹

"In its integrated depth and united by love in a single volume what, in the universe, seems separate, scattered: substances, accidents, and provisions as if joined in such a way that I tell you it is only rudimentary. I think I saw the universal way than that knot that takes; For talking about this, I feel a joy that is much broader. "

Dante, Paradise Song XXXIII 85-93¹⁹²^[OBJ]

¹⁹¹**William Blake** (London (England); November 28, 1757 - ibid; August 12, 1827) was an English poet, painter, and printmaker. Although largely unknown, throughout his life, Blake's work is now highly regarded. Because of the relationship between poetry and their respective engravings in his work, Blake is often cited as an example of the "total artist". According to The Guardian newspaper. "William Blake is the far the greatest artist Britain has ever produced."

¹⁹²**Dante Alighieri's** sixth song of Paradise unfolds in the sky of Mercury, where the souls of those who acted to achieve earthly fame and honor reside. We are in the morning of April 13, 1300, or according to other analyzes, that of March 30, 1300. The song is characterized by being largely composed of a long and uninterrupted intervention of the Emperor Justinian, who refers to the history of the Empire Roman in Christian key



Leonardo Da Vinci and the allegory of pluvial navigation

Leonardo Da Vinci, in his codex on water, creates a woodcut as a metaphor for pluvial navigation [193](#).

This drawing shows a ship piloted by an Ass, considered a prototype of the perfect human being. It is probable that this idea of portraying the sailor of the celestial world as an ass, has been borrowed from the book by Lucio Apuleio, "The Golden Ass", 2nd century AD, where the author recounts the purifications for which the main character of the work he had to go through the mysteries of the cult of the Goddess Ceres / Isis in Rome, and as he is turned into an ass, going through all kinds of misadventures until the end of the last chapter when, thanks to the initiation into the mysteries, he becomes back to Man.

Leonardo, with a masterful hand, shows us that the compass that moves the boat is nothing other than a

[193](#)It is a drawing or woodcut by Leonardo da vinci that can be seen in his treatise on water. As a metaphor for navigation or the universe seen as a great Ship.

mythological bird like Ra, the jewel in the lotus, projecting its rays to this ship, a metaphor for the universe, the phoenix is another symbol for "Ra", the sun God crowned King. The eight-pointed star is a symbol for the place where the winds are born, the house of Triton.

The compass of the boat is octagonal, it has 8 quadrants. In ancient times, it was a symbol of the God Heh in Egypt as well as the God "Sth". Which was represented as a Tree or fundamental post of creation. The breath that pushes the ship is none other than the life-giving breath or tree of knowledge. In the oldest traditions, the tree of life was the product of Nut, the firmament, and its fruits were none other than the knowledge of the heavenly Vault, the planets as pearls of the firmament and the stars as guides of souls. The most important were the star Sirius and Beta Orionis in the Orion belt, also the pole star that 4700 years ago was the Thuban star. There is a myth at the dawn of Egyptian culture about the birth of Isis and Osiris related to the acacia tree, which is why in ancient Egypt it was one of the most revered trees. In earlier times of the cult of Isis, it was portrayed as a tree of life and knowledge, giving the initiate the knowledge necessary to achieve Eternal Life.

In Sumer, the tree of life was portrayed as the fundamental pole from which all the stars hung, crowned with a pineapple-shaped symbol, similar to the cult of "Ra" in Egypt, "the jewel in the lotus" that crowns the symbol of the fundamental pillar of creation representing the "Sth" logo, breath all consumer. Leonardo's boat is moon-like like the boats

194 of Isis that lead the initiate to unsuspected heights of wisdom and new architectures of thought. The woodcut that was analyzed can be seen in his treatise on Water, "On the allegory of ships and rainwater navigation", Leonardo da Vinci, Year 1515. OBJ

In the tomb of Tutmosis III, the King feeds on a Sycamore tree
Isis turned into a tree.

194 All the boats in Egyptian mythology are metaphors for the universe as a ship.

186



12th century stonework notebook, by the Construction Architect “Villard de Honnecourt”

Villard de Honnecourt was an itinerant architect and master builder who have gone down in history because a travel notebook that belonged to him has been preserved: “El Livre de Portraiture”, only 33¹⁹⁵ pages, made on parchment with 250 drawings, dated between 1220 and 1240 AD. It is currently at the Bibliothèque Nationale in Paris (MS Fr 19093). It was first published in 1858. In the Notebook, various geometric drawings are represented with faces inscribed in triangles fig. 1 (ad triangulum), fig. 2, Circles (ad circulum) fig. 3, (ad quadratum) p. 212 or staves, as a way to guarantee proportions. Regarding animals, a sheep is represented by a square plus a triangle, a dog by four triangles or an eagle by a five-pointed star. We observe, in his treatise, drawings of lions as a personification of the universal spirit. Villard comments, in his notebook, on his trips around Europe and his experiences in construction.

¹⁹⁵Villard's notebook is a 33-card tarot form..

Leon, engraved in the Villard de Honnecourt codex, Year 1220
 He worked in Vaucelles, in the construction of the Cistercian abbey, Cambrai, where he attended the elevation of the choir of the cathedral of Notre-Dame, Reims, Meaux in the cathedral of Saint-Étienne, Laon, in its bell tower, Chartres and Lausanne. He also arrived in Hungary in 1235, where he built, in Košice, the cathedral dedicated to Saint Elizabeth of Hungary.

"Villard de Honnecourt greets you and recommends all those who use the instructions found in this book to pray for his soul and to remember him, since in this book you can find valid help for the great art of

188



construction and some carpentry instructions and you will find the art of portraiture and its elements as required and taught by the art of geometry.”

Villard de Honnecourt, 12th century

In its codex, we can delve into a world of geometries and symbols, understand how shapes were thought during the Middle Ages, study the organicity and geometric genesis of the plants of Architecture of the Cathedrals. All the work for structuring spaces was articulated as a series of interlocking circles of different diameters, projected on the ground plan and possibly drawn on the cathedral floor, to be later transported to the section and used as a construction module. The creation of the module, already present in Vitruvio, is a way of guaranteeing the proportionality of the human figure and of the Gothic work as a whole.



Fig. 1.



Fig. 2.



Fig. 3.

The interesting thing about this unique notebook that reaches us to the date of the Gothic period, is the interrelation of symbolic elements such as the 5-pointed star, the Pythagorean emblem¹⁹⁶, the inscription of the human figure inside the square and the circle, "a visual representation of the square of the circle". The emblem of the lion is nothing other than the spirit of the builder, as a source of divine inspiration or melancholy for arcane knowledge. We can see in the engraving of Alberto Durero¹⁵¹⁴, "Saint Jerome in his Cabinet", a symbol of the spirit, in a lion at his feet. When one first contemplates the spirit, it is perceived as a symbol of rare beauty or as a lion of cosmic strength, as well as a melancholic reflection. In prints and paintings from the German Renaissance period as in Dürer's paintings, the universal spirit is portrayed as a melancholic lion, a form of apotheosis of the builder, at the feet of monks in the vicinity of architectural ruins. The risk of being touched by the lion is that if the fellow craftsman is not pure enough in body and soul, he

¹⁹⁶It was highly considered by **Pythagoras**, who observed its relationship with the golden number. Most of the authors think that the pentagram was first known and studied by the Babylonians and from there Pythagoreans took it, due to the coincident association of the regular pentagon with the cosmos or divine order. However, there are those who question it, since the summary attributed to the Neoplatonists Eudoxus de Rodas and Proclus mentions that the Pythagoreans only knew three of the cosmic figures "regular polyhedra", ignoring the octahedron and the icosahedron. The explanation given is that they were taken from the form of natural crystals and did not emerge from a mathematical deduction, which would run counter to Babylonian inheritance.

runs the risk of being burned by the loving fire of the spirit and delaying his evolution for an eon. There are several interpretations for the five-pointed star, a symbolic Geometric, where the organic elements are inscribed in pentacles, to facilitate the drawing and its subsequent carving in the stone. The free man with open arms to the cosmos represents a star, the stonemasons recognized each other by drawing stone pentacles as stone marks, just as the Pythagoreans and mathematicians recognized themselves as members of the same school signing their writings with stars of 5 points, The pentacles has an important characteristic, it is one of the few figures that naturally is in Golden relation. By creating and nesting pentagons we can easily draw Golden spirals. The word derives from the Greek "bread" everything and comes from the idea of an object that contains everything that summarizes the All, the synthesis of the microcosm and the macrocosm. All forms of nature can be interpreted as segments of Golden spirals. The oldest five-pointed star and possibly the source of geometric studies related to the pentagon, is found in Egypt in the representative logo of the Sirius star, whose drawing inscribed in a circle personified the “Dwt”, the Egyptian sky, the underworld. As for the Sirius star, the “Saqqara” city complex, the world's

first entirely stone-built architectural complex, was architecturally organized and constructed so that the summer equinox passed the axis of the temple and the Sirius star ascended on said axis.

So that after 72 days, outside the celestial Ecuador it announced the overflow of the Nile river. La estrella de cinco puntas es el logo más antiguo ligado al arte de la construcción usado como firma de arquitectura. El planeta Venus dibuja en el sistema solar una estrella de cinco puntas o cinco corazones, el cual tarda en su recorrido ocho años y 3 días, en terminar la obra y volver a comenzar.

"Pick up your flowers in the morning, of different colors, taking care, that neither touch the other. Take a piece of stone that you will have carved with a chisel, white, smooth, and place your flowers under this stone, which by this means will preserve its colors. " Villard de Honnecourt, 12th century

In Villard's notebook, there are 2 labyrinths similar to the one in Chartres Cathedral in France, the first is located on plate 13, has 12 levels and is surrounded by animals, two cats and insects in a total of 6. The second labyrinth is found on plate 16, curiously enough, the characters shown around it hang from their feet as in a world turned upside down.

"If man is compared to stone by Masons, in the carpentry trades it is still considered today a "standing tree". The assimilation to the tree is very detailed in the catechism of the lumberjacks deposited in the Masonic archives".

Monsignor Devoucoux, comments on "The ancient city of Autun"
by Edme Tomas

In folio ten of his codex, two oxen peek out from the heights by the south tower. Many interpret this as Villard's passage through the city of Naon¹⁹⁷. Downstairs, in the same tower, a hieroglyphic hand delivers a daisy or triglyph.¹⁹⁸ The entire codex can be understood as a tarot of 33 cards as a "Mutus liber" or silent book.

¹⁹⁷Folklore tells that the oxen from Naon Cathedral were placed there as a tribute to animals, due to the heavy burden they had to carry from the Quarry to the Cathedral workplace; The symbol for the author of this work is the Tower of Light or Sun in the tower.

¹⁹⁸The daisy is a lunar symbol associated with the number 6. The Chartres labyrinth, in its center, has a petal daisy. It refers to the compendium of hermetic knowledge and its constructive symbolism.

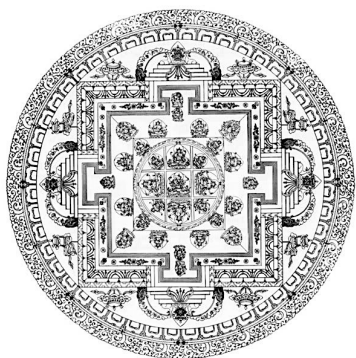
Svastri, the oldest blacksmith in the Indo-European world

OBJ

This small illustrative poem of the Vedic culture was written in Central Asia between 1,700 and 1,100 B.C.

What is striking about
this text is that it must
be one of the first to
conceive of creation as
a work in divine
construction where
creator and work are
part of a single
metaphysical process.

It is not possible to
know the antiquity of certain Vedic hymns that were
the cradle and culture for the Hindu religion and
were part of the cultural transmigration that occurred
along the Silk Road, fertilizing the Central Asian
region and allowing the development of the cult of
"Mithra" and later give birth to the religion of
Zoroaster. Creation in the Vedic culture is conceived
as a construction work similar to that of a house. For



this reason, the hymns refer to measurements (of space), to the materials used (wood), to columns (which support heaven and earth), to doors (the east through which light comes), to chains (to fix the work), etc.

The architects are the Gods in general, together or some individual God. The Rig Veda, one of the oldest books in the world, comments on the God Tvastri¹⁹⁹, the divine carpenter also known as the great builder and Agni²⁰⁰, God of Fire and Earth, which has certain parallels with the God Enki in the Sumerian culture. The cult of Agni took shape as a cult of light. The temples to Agni are presumed to be assimilable to the fundamental hill of creation, these in turn shaped all the domed temples of the Indo-european world and the fire temples of Hindustan. In these in particular three fires were lit in triangular

¹⁹⁹In the **Vedic religion**, Tvastri is the firstborn creator of the universe. He is the visible form of creativity, he emerged from the navel of the invisible Viswakarma. In Yajurveda purusha suktha and the mandala of the Rigveda, his character and attributes are combined with the concept of Hiranyagarbha, Prajapathy or Brahma. The term, also transcribed as Tvastry, nominative Tvaṣṭā, is the "heavenly builder, the maker of divine instruments, especially Indra's Vajra and the guardian of Soma. Tvastri is mentioned 15 times in the R̥gvedā and is the first of the bodies of men and animals, and is invoked when descendants are desired, called garbha-pati or the lord of the womb. Tvastry is also known as Rathakāra or the "chariot maker" and sometimes as Takṣa in R̥gvedā. The term Tvastri is mentioned in the Mitanni treatise, which establishes him as a Proto-Indo-Iranian deity.

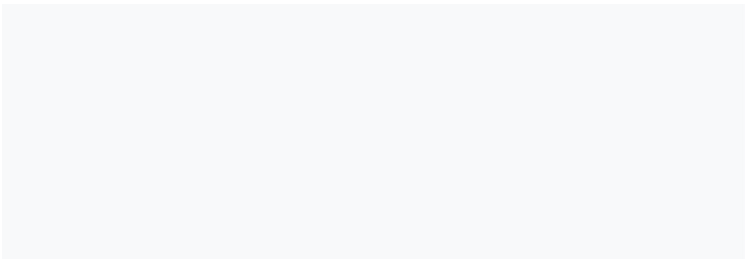
²⁰⁰This word **agnī** has the same Indo-European root that gave rise to the Latin term ignis and the Spanish "igneous", the Lithuanian ugnis and the Slavic ognj. The God Agni can be seen in paintings and engravings sitting on a donkey or horse with seven arms representing the colors of the rainbow.

altars and the priests of the cult were called "children of light". The fire temples of the entire region of the Indo Valley were architectural boxes, "cubes" built in stone with doors to each of the cardinal points. The most important door was the Oriental one where "Svasti" received the sun every morning. The divine builder does not build outside himself but the work is the complete Universe manifested in a mathematical form of light. In ancient Vedanta, the Gods had anthropomorphic forms, they represented archetypal forces.

The image of Tvastri prior to the Vedas was a common image in Hinduism called "yantra mandala"²⁰¹ or divine wheel, which is the geometric representation of a certain "archetype-form"²⁰² that represents the Universe as a geometric thought. The divine architect or the "divine goldsmith" represents the work and its manifestation looking at it from multiple perspectives. The Rig Veda presents creation as the manifestation of an "idea-symbol" and

²⁰¹The shape refers to the squaring of the circle. According to Carl Jung, mandalas represent the entire mind, encompassing both the conscious and the unconscious. He claims that the archetype of these drawings is firmly anchored in the collective subconscious.

²⁰²An **archetype** (from the Greek ἀρχή, arjé, 'source', 'principle' or 'origin', and τυπος, typos, 'impression' or 'model') is the exemplary pattern from which other objects, ideas or concepts are derived. In Plato's philosophy the substantial forms (eternal and perfect examples) of the things that exist eternally in divine thought are expressed.



geometrically has certain parallels with the squaring of the circle.

"O Svastri universal builder,
you who build and sustain the sky
and the earth raises the central beam of the temple
protect us from misfortunes
delimits the universal work with ropes
put each stone in its place
with the chain unifies the work
that the universal wheel mandala serves as a limit ”.
Rigveda poem. Approx 1,100 B.C.

The triangle 3.4.5

It is the name given to a triangle used in the art of construction, from ancient times, associated with the creation of right angle spaces. The measures of this triangle keep these proportions, 3: 4: 5. It is the easiest right triangle to build.²⁰³ A similar right triangle is called 15, 20, 25, referring to the "Egyptian elbows". It was used in Ancient Egypt and was known as "Isiac associated with the Goddess Isis".

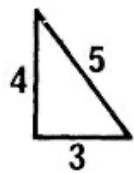


Fig. 2

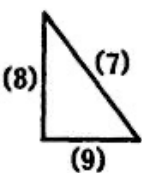


Fig. 3

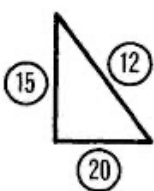


Fig. 4

²⁰³It is still used in modern construction as a way of knowing if a work is in a square.

This triangle was widely used by the builders of all times, from time immemorial, until even today it is vulgarly known as “Pythagoras triangle”. But as we know, Pythagoras was initiated in Egypt, possibly in the temple of Heliopolis, the city of the sun where geometry was strongly associated with star positions. Plutarch wrote about the so-called perfect ‘perfect triangle’, Fig.2, Fig.3, Fig.4. P. 222, saying that Osiris, Isis, and Horus respectively embodied Intelligence, Matter, and the Cosmos.

In Phaedrus, 274 c-275 e, Socrates, describes: “I was told that in Naucratis, in Egypt, there was a God, one of the oldest in the country, the same to whom the bird that the Egyptians call Ibis is consecrated. This God was called Teut. He is said to have invented numbers, calculus, geometry, astronomy, as well as the game of chess, and in short, writing”.

There is a hypothesis that the Great Pyramid is built and hides the golden number or property expressed by Herodotus (History, Book II, chapter 124) that "the square of its height is equal to the surface of a face". It is possible that used the Isian triangle in the construction of the great pyramid.

"Within the positions regarding the construction criteria of the Great Pyramid,²⁰⁴ one states that squaring the circle was attempted because the semi-perimeter divided by the height is close to Pi; the other is the one that contemplates the affirmation of Herodotus and considers the golden number".

Wikipedia, About the Egyptian Sacred Triangle

Porfirio, a Neoplatonic thinker and disciple of Plotinus, comments that the Pythagorean form of teaching was twofold: first esoteric, followed by mathematicians, and two exoteric, taught to accusers. That is why an initiation similar to that occurred in Egypt can be glimpsed through which there is a gradual understanding and purification of the soul, in order to return to the first cause of construction. There are musical properties in triangle 3.4.5, In the Musical scale of Claudius Ptolemy, in his treatise the "Harmonica" which is a modification

²⁰⁴The great pyramid alludes to the myth of the fundamental hill of creation, whose attractive center is the number 3.1416 in modules of 0.5236 meters. (the Egyptian sacred elbow). It is probable that the pyramid is partially hollow with interior galleries in the form of a spiral like a river swirling around the King's chamber, that is, the number Pi.

of the scale by pentagonal nodes of Pythagoras²⁰⁵, This scale begins with the note DO, which corresponds to unity, and at a frequency of approximately 264 Hz, associated with triangle 3.4.5. Iamblicus, Potr. 21: Comments: "When you go to a temple, worship the Gods first and on the way do not do or say anything that is related to your daily life, refrain first of all your language and follow the Gods."

From this phrase we can visualize the importance that silence had within the Pythagorean order and shows that contemplation had a geometric and architectural basis, since the Gods worshiped by the Pythagoreans represented numbers. Through a pentagon it is possible to inscribe a five-pointed star, used by the Pythagorean school as a symbol of belonging. This knowledge comes from Egypt, despite the fact that the five-pointed stars appear very frequently in artifacts from ancient Egypt, the hieroglyphic symbol consisting of a star enclosed in a circle meant the "Dwt", the underworld, while the

²⁰⁵The **harmony of the spheres** is an ancient theory of Pythagorean origin, based on the idea that the universe is governed according to harmonious numerical proportions and that the movement of celestial bodies, according to the geocentric representation of the universe, the Sun, the Moon and the planets, is governed according to musical proportions. The distances between planets would correspond, according to this theory, to the musical intervals.

stars without circle they simply served to designate starry nights. The star with the circle is read in Egyptian hieroglyph as "Sba",²⁰⁶ equal to the name of the stonecutter hieroglyph. The five-pointed star within the circle represented the star Sirius, and the Dwt the underworld.

In the "Treatise on Isis and Osiris", Plutarch mentions its use by the Egyptians, who would have derived it from the Egyptian sacred triangle (3.4.5). The term diophantine or diophantine was created in honor of Diophantus of Alexandria and designates the problems in which it is interesting to find complete solutions. In the case of a right triangle, it means that its sides have integer values of an arbitrary unit of measure.²⁰⁷

²⁰⁶Sba in Egyptian hieroglyph meant star. The word sabo "origin of the term sabano" probably has its origin in the Egyptian word "sba" which means "guiding star" or "star of God".

²⁰⁷Ghyka, Matila (1953). "Aesthetics of proportions in nature and in the arts". Buenos Aires, Argentina: Editorial Poseidón.

Dantzig, Tobias (1971). "The Number. Language of Science". Buenos Aires, Argentina: Editorial Hobbs Sudamericana S.A.

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The God Min, Center of the Architectural Paradigm

The Egyptian God Min is one of the oldest Gods or archetypes in the Indo-European world. It is known that he was worshiped in the Nagada culture, from which Egyptian culture was born at the dawn of civilization. From this cultural stratum the Egyptian alphabet emerged as a language characterized by logos and graphics associated with the worship of different deities such as Thot or Horus. The interesting thing about this culture is that there are indications of a certain parallelism with the culture of Sumer, with which a commercial or cultural exchange between the two precursor peoples of the alphabets, the capital of Min, cannot be ruled out.²⁰⁸

²⁰⁸He was called "Chief of Heaven" and "Opener of the clouds", in the predynastic period, as God of rain and generating force. He was also the "Guardian of the roads", as he was the protector of the merchants' caravans that traveled through the desert. Min, as the Moon God, was the "Protector of the Moon". He was also called "his mother's bull", as a fertilizer of the Goddess-sky, he was also the "Lord of the eastern desert".

"Panopolis" whose translation is "The city of all things" was the most important city where he was worshiped. The oldest name of Min was Aputu as can be seen in the translation of the Egyptian book of the dead by the Egyptologist Wallis Budge, whose meaning very similar to the Sumerian term Absu is "Waters of the cosmic ocean". It is possible that many of the words of Gods like Anubis, Ptah or Abtu have a common Indo-European base.

The name of the city of Min in Egyptian was Apu (Panopolis) in Greek, the city of Pan. In this name you can find all the symbologies exposed in previous chapters of this book since this name means:

“Cosmic ocean, in which At the center is the character π , plus the creative sound Ou, the sparrow”. Very similar to the name of the God Anubis that the Egyptians called Anpu or Inpu with the same symbolism.

The God Min, like their closest cultural cognate the Greek God Pan, represent the fertilizing power of the natural world and for the geometer since many Egyptian Gods functioned as numerical archetypes, a certain fertilization of number over matter and a certain metric of the light or composition of the stone in light.

Dios Min, Luxor represented with the erect Phallus and a raised arm.

The God Min was linked to the moon²⁰⁹ and at a certain point in Egyptian history a religious syncretism was created with the crescent moon God known as "Aah Dyehut", the God Thoth in his calendrical lunar aspect. Its name "The one of Dyehut" referred to nome XV of Lower Egypt. He



²⁰⁹Dioses como **Min**, **Ptah**, **Thot**, u **Osiris** pertenecen a un mismo arquetipo relacionado con la luna, el arco y el cubo.

received the epithet "Regulator of flood waters" and "Bull of the stars" for representing the mental powers of Ra. It was also called "Silver Aton" in the Late period or night sun.

As "Lord of Time", he was in charge of recording on the leaves of a persea, with the help of the Goddess Seshat, the years of reign of each pharaoh. The word "Aah" or Yah is the oldest Indo-European word referring to the moon "the ancient name of the moon for much of the human collective" and the Indo-European word Dje or Die means zero degree shape and shine, with which a possible translation for the name "Thot" representing lunar aspects is "He who renews himself and shines like the moon."

The God Min was one of the oldest deities in Egypt, his worship dates back to pre-dynastic times. He came from the Coptic city and was considered the son of Ra or Shu "divine breath". He was identified with the name of "Chief of Heaven" and "Opener of the clouds". He was also the "Guardian of the roads" as he was the protector of merchants and caravans. Min, as the Moon God, was the "Protector of the Moon". He was also called "Bull of his mother" as fertilizer of the "Goddess-sky". The interesting thing

about Min's most important epithet "His mother's bull" is that this term gives birth to the myth and the name of the Minotaur, the fertilizing bull of the natural world²¹⁰.

Lettuce, due to its presumed aphrodisiac properties, was the sacred plant of Min and at the beginning of the harvest season his image was taken from the temple to the fields. This was a central part of Min's departure festival, during which crops were blessed and gymnastic games were held in his honor. The feast of the staircase was the most important festival associated with this God, in which priests climbed in spiral form by ropes tied to a fundamental pole that ended in a fork-shaped symbol, a spiral and the "Rama Ima", which represents Osiris crowned in light. There are interesting parallels between the cult of the fundamental pole or sacred tree of the Sumerian culture and the fundamental pole of the cult of the God Min, or "the festival of the staircase." In the case of Sumer, The sacred tree is crowned by a pineapple-shaped object, representing a philosophical or monadic sun in the style of the Egyptian "Ra".

²¹⁰Alude al poste fundamental de la creación o árbol sagrado, mito indoeuropeo donde se eleva un poste que termina en un símbolo con forma de piña, "la rama Ima", y la horquilla de Min o en el mito Sumerio final está reservado a la piña sagrada.

The God Min was portrayed in friezes and bas-reliefs with the erect phallus²¹¹ and one with an arm raised in a clear reference to the sacred 0.5236 m elbow used in different constructions since Dynasty II. This arm is found inside a mesh with the shape of an equilateral triangle as a delta, as a symbol it not only represented the power of God but was a characteristic symbol of the cults associated with the grain harvest since the mesh was used as an instrument to break down and separate the grain of wheat. It is possible that in this way we are in the presence of the oldest representation of a luminous delta or equilateral triangle with religious connotations.

The image of the God Min carved in walls as in bas-reliefs, symbolized numbers and geometries, the phallus as a fertilizing element of the natural world was linked to number 6 and the raised elbow represented the "sacred elbow of 0.5236 m". With which, we can discover something interesting if we multiply the number 0.5236×6 we obtain the value 3.1416.

²¹¹He was represented as a man with an erect phallus of black or green skin, on a pedestal, wearing a crown with two long feathers and a scourge. Sometimes like a black bull, or a lion.

Number that appears in the chamber of the King of the great pyramid, when creating a Golden rectangle of 10 sacred cubits. The smaller side of this rectangle will measure 3.1416 m or 6 sacred cubits or what is the same, a cube on side 6. This philosophical cube will be linked to the cult of “Ra” or the philosophical numerical emitter sun of universal reality. It is interesting how in the past and in view of certain deities, the Egyptians did not see in the number π , a sphere or circle, but a philosophical cube.

The Greek character or logo that characterizes the letter π , was born in Egypt associated with 2 graphics, one shaped like a mouth or "vesica piscis"²¹² known as “Ra” used as a fractional symbol, plus the initial logo of the divine name Pitah ²¹³ or "Great architect of the universe", since the Egyptians saw this God together with the God Thot, the main creator demiurges of all Egyptian cosmology. This cubic logo was given the name "stool" in a clear reference to a three-dimensional object.

²¹²The **vesica piscis** (fish bladder, in Latin) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called mandorla (which means "almond" in Italian).

²¹³The divine name **Ptah**, can appear as Pth, Pitah, in different treatises, its translation is a great potter great architect.

The stools, in addition to being benches for sitting, for the Egyptians, represented small boxes where senet games were kept, Egyptian chess and the “temple” box where the koptic jars with the viscera of the deceased were kept to be used in the ritual Egyptian of the dead, "Ritual of exit to the light of day".

In the case of senet²¹⁴, there are several references in various tombs such as that of Nefertari that appears in a painting playing senet, or Tutankhamun had four Senets in his grave to play for all eternity. This game was considered a reference to Spell 17 of the Egyptian Book of the Dead, (Ritual of Exit in Daylight) as it represents the Judgment of Osiris, the victory of the deceased and his entry into the Dwt, the underworld. In relation to the canoptic flasks, the place where the viscera of the deceased were kept, they represented the sons of Horus as a symbol. Inside the body, they were seen as pillars that supported the heart of the deceased, the most sacred organ since the Egyptian worldview since it represented the place from where man came into existence, was seen as a pyramid, or cusp supported

²¹⁴Senet is a board game created in Ancient Egypt and very famous at that time. It is one of the oldest board games known along with oware (also called Wari among many other names depending on the place) or the Royal Game of Ur.

by these four pillars. There is a clear reference in these symbols between the number π and the cult of the fundamental hill. If we study the great pyramid as a symbol of the fundamental hill, the place where the universe is born or contained, it represented for the Egyptian people the body of "Osiris-Ptah". From the earliest Egyptian dynasties, the pyramid or hill-shaped tomb was believed to be a representation of the abstract geometric shape of the universe.

A certain box where all things are contained, the sacred place within this geometric structure, is the heart of Osiris, the place from which creation is expelled as a continuous process of emanations as thoughts that are born in the heart of the great geometer and take shape animated by the sound of his words.

This emitting heart of reality was represented in the great pyramid in the King's chamber. In the architectural section of the same, you can intuit a man standing "Osiris-Ptah" holding the fundamental pillar of creation whose summit is the camera itself, it has dimensions of 20 cod. X 10 code or 2 cubes of 10 x 10 cod. If we make a golden rectangle using these 10 cubits as a base, the smaller side will measure 3.1416 m, a place that is in the heart of the great geometer in a clear reference to the cult of "Ra"

the sun that emits universal reality or that which it appears as a jewel in the lotus or crystal within the heart of the God Ptah.

These symbolologies and allegories were born at the dawn of Egyptian culture in relation to the cult of the dead and Gods like Min, which was perceived as numbers and geometries. If we study this paradigm in relation to architecture, the Egyptian priests who built the temples linked the God Min to the 27th and 28th inch of the sacred elbow, on which the Min banner is drawn and a winged sun in reference to Ra, the philosophical sun from which reality arises. Inch 28²¹⁵ It did not represent a God, but a creative sound related to a certain light metric and a certain characterization of the stone in light, represented in the sounds "Ou" or the 2 sparrows. For the Egyptians, the emitting center of reality was contextualized in the number 3.1416. It is interesting to make this analogy regarding the name of certain deities as in the case of Min²¹⁶, or Aptu, Min's oldest

²¹⁵Two sparrows can be seen, at the 28th inch alluding to the sparrows perching on the fundamental h of the Heliopolis myth, crowned with a T-shaped symbol.

²¹⁶It is possible that in the Nagada culture from which Pharaonic Egypt arose, it has been worshiped by Egyptians and also by nomadic Sumerians.

name²¹⁷. This name is made up of a water-shaped character that provides the “M”, whose meaning is waters in reference to the waters of the cosmic ocean, the waters of time and space, plus the cube-shaped “stool” character that, As we know, it represents the number π , and the creative sound "Ou" the sparrow. With all this, we can make an interesting reflection: in the center of the cosmic ocean is the number π , fertilizing reality.

The same happens with the name of the God P
(i) tah, Great universal architect, who has the logo in the form of a stool, that is, the number π .

²¹⁷There are authors who identify the word Min with the Indo-European word Menu, or Manu, whose meaning in Sanskrit is King or Mind. In Vedic culture it is the name of the first human being, the first King who reigned on Earth, and who was saved from the universal flood. He is called Vaivasuata, because his father was Vivasuat (the Sun God Vivasuán or Suria); his mother was Saraniú. It is also called Satia Vrata. Sanskrit Satia: 'truth', and vrata: 'vote, promise').

In Sanskrit, manu comes from manas: 'mind', and would mean 'thinking, wise, intelligent' (according to Vāyasaneī samjīta and Shata-patha bráhmāna) and 'thinking creature, human being, humanity' (according to the Rīg-veda) . It is also believed to come from an Indo-European word that would have given rise to the English term man and the Spanish terms "human" and "humanity"

Hymns to God Min

Hail, Min, lord of the processions, God of high feathers, son of Osiris and Isis, venerated in Apu, coptita, Horus of the strong arm "The Priests communicated to all Egypt the satisfactory resolution of the ritual releasing four ducks in directions East, South, West and North while the King offered the first fruits of the harvest to the God Min. The High Priest proclaimed: "Hail God Min, the one who fertilizes his Mother Nature! How mysterious is what you have done in the dark!."

(Stele, Louvre Museum)

The symbolism of Miriam's hand

 The word "Khamsa"²¹⁸, The meaning of which is 5, is a form of amulet or ritual hand pose very popular in the Middle East and North Africa. This pose represents the right hand in worship associated with Indo-European mother Goddesses. The sign itself precedes Jewish or Arab culture and is possibly one of the oldest. In the Arab world it is known as the hand of Fatima, so named to commemorate the daughter of Muhammad 's (c. 605 or 615 3 - 633). Levantine Christians call this posture the hand of Mary by the Virgin Mary and Jews refer to it as the hand of Miriam in memory of the biblical character Miriam,

²¹⁸The hamsa (Arabic: خمسة Khamsah, also Romanized khamsa, literally meaning "five") is a palm-shape symbol very popular throughout the Middle East and North Africa, and commonly used in jewelry and tapestries



sister of Moses and Aaron. “Khamsa” in Arabic literally means 5 for the five fingers of the hand, but the documented use of this (mudra)²¹⁹ Ritual hand posture is much earlier, and can be traced back to the beginning of civilization. Clay artifacts related to the worship of the Ishtar, Inana Goddesses have been found in present-day Iraq with this same position. These Goddesses, together with the mother Goddesses of ancient Egypt, form the most archaic versions of Venus goddesses or mothers of the world. All these archetypes were worshiped with ritual postures in the shape of Khamsa, or a sign of wisdom and protection. Possibly, the hidden meaning of this mudra is found in the translation of the planet Venus around the solar system, after making a complete tour of the zodiac of 8 years and 3 days, forms in its journey from the perspective of the earth 5 hearts. Also, by counting the letters that appear on the greater, ring and index fingers of this ritual posture and using the Abraham Kabbalistic system of Abulafia²²⁰

²¹⁹In the framework of Buddhism and Hinduism, a mudra is a sacred gesture usually made with the ha

²²⁰**Abraham Abulafia** was a Spanish horseman, born in Zaragoza (1240-1291) who lived in Tudela and traveled through the Holy Land in 1260. He then settled in Italy from where he traveled to Barcelona and Greece in 1271 and 1273, respectively. In 1280 he went to Rome with the aim of converting Pope Nicholas III to Judaism. In Sicily he announced the arrival of the Messiah for the year 1290. Among other works, wrote "The secrets of the guide", comments to the Guide of the Perplexed of Maimonides, considering the philosophical doctrine derived from the premises of said work not contrary to the mysticism. In fact, the comments try to find a logical link between his own position and that of Maimonides.

(12th century Jewish mystic), the number 144 is obtained, characteristic of cultural objects and enunciations whose metric is the Cosmic, such as the Hebrew phrases the “tree of knowledge”, and the “flaming sword” or “the chosen ones ” All these sentences have a gematria 144. Venus, in its translation around the zodiac, forms an angle of 144 degrees between 2 zodiacal signs, commonly called biquintile angle.

OBJ

Christ, during the Middle Ages, was compassionately represented in the hand reproducing the Pantea (Pancreator) posture or mudra.

There is a possible connection between the "Khamsa" hand and the "Pantea" hand (hand of everything, God or Goddess), amulet used by the ancient Egyptians where it was associated with the

217



index and major fingers of the right hand to the figure of Isis and Osiris and the thumb represented the boy Horus. It was used to invoke the protective spirit of the parents in Egypt.

The hieroglyphic hand has a special symbolism related to the celestial (See or study the hieroglyphic hand of tournai) according to Pignoria 1623 and some parallelism with the protection mudra. The symbol of the hand appears in different kabbalistic writings and amulets separating the middle finger and the index finger from the little finger and the ring finger. This pose is known as "Shin"²²¹, in reference to the initial letter of "Shadday"²²², one of the names that refer to God. In the Egyptian language, the term that designated the hand was related to that of "pillar" (support, strength) and "palm", as can be read in Eduardo Cirlot's dictionary of symbols. The open hand in Egypt, cradle of the alphabet, represented an architectural measure known as "span", associated with 4 fingers of the hand with a length of 7.47 cm to 7.52 cm, whose hieroglyph was composed of 4 fingers, plus the lunar fourth symbol and the stool sign associated with the letter P, whose genesis is the

²²¹Crowning, also number 72.

²²²Its gematria is 314.

number π . The hand using the 5 open fingers, associated with architecture, had a length as a rule of tracing spaces or delimiting them of 9.35 cm and was known as "Dret".

It is interesting how the Greek sign Delta, associated with the divinity and initial of "Daedalus", the architect of the labyrinth, architect of his own architecture, emerged from hand-drawn graphics in ancient Egypt. This logo in Coptic was drawn as a pyramid or triangle with a snake rising from the top.²²³, Characteristic graphics of the "Dwt", the Egyptian sky or underworld. It is curious how the term Khamsa in Arabic, literally 5 by the fingers of the hand, and the Hindu term "jamsa", mythological bird associated with the Gods, resemble each other, making possible some common Indo-European etymological root. This term designates a mythical Indian bird or divine goose in the style of the "phoenix" that was expressed as a vehicle of the Gods on earth. In this point there may be some parallelism with the hand of Miriam in the Islamic world, since to the first representations of the hand "khamsa" in the Arab world, paintings of birds similar to wild geese were added, as can be seen in

²²³Similar to the Dwt sign, the Egyptian underworld or heaven.

the house of the city of Toledo, near the Turner's Mosque, a house that dates back to the 10th century. The root Hand (hand in English) and Khamsa (in Arabic) like Jamsa, have a common etymological base since in Hindu symbolism it represents to the vehicle of expression or the essence of certain Gods who express themselves symbolically as mythological animals and these in turn as the arms or hands of the Gods, as in the case of the God Agni God of fire, whose vehicle as appears in many Vedic texts is the bird "Jamsa" ²²⁴

Hindus say that this bird has the power to eat pearls and to separate milk from water (if offered a mixture of both). In many texts he is praised as the King of the birds. One of the Upanishads is called Jansá upanishad. They are also said to possess the sacred knowledge of the Brahmins.”²²⁵ According to the Rig-veda ²²⁶ the Jansá is the vehicle (vájana) of

²²⁴In other versions of the myth the vehicle is a Donkey or Horse.

²²⁵**The Holy Goose of Gandhara**, a relic representing a jansá (holy goose), in stupa 32 of the Gangu group, in Babar Khana, Taksila (Gandhara), 1st century AD. C. This jansá was found inside a concave container of granite, with a gold leaf that says: «Shira [feminine name] deposited in the jansá the relics of her disappeared relatives. » It has a cavity in the m to insert the relics. Currently held by the British Museum.

²²⁶Etymology: the name is a compound of rich or richa: ‘praise, sacred stanza’ and vedah: ‘knowledge’ (cognate from the Latin word vedere and veritas and from the Spanish words «see» and «truth»).

the twin Gods Ashwin, Gods in the shape of a man and a horse's head. The musicians consider it the rhythm "beat" of their melodies, and in the Vedas it is associated with the "horses of the moon", as with the fundamental hill. In many sacred temples in India, especially the Stupas, carved crystals have been found in the shape of "Jamsa" or sacred Goose, which would reinforce the idea of some type of fundamental geometry. It is possible that this story gave birth to the myth of Castor and Pollux, sons of Zeus.

This God becomes a holy Swan, seduces Leda and has 2 children with her. The issue of parenthood is a confusing one, these twins are represented by the constellation Gemini, and their brightest stars are called Castor and Pollux in their honor. There are also ancient sources that identify them with the morning and night stars.

The Wizard of Oz and the symbolism of the Boaz column



There is no story as full of symbolism with endearing characters, full of nostalgia as the Wizard of Oz. The story emerges in the format of a story published in the late 19th century as the beginning of a series of 13 books, containing the adventures of Dorothy, a 10-year-old girl in the magical world of Oz. The book was written by Frank Baum²²⁷ at the end of the last century as a metaphor for the path to enlightenment. This story is full of symbols from all ages and a certain constructive metric. Frank Baum

²²⁷Lyman Frank Baum (Chittenango, United States; May 15, 1856 - Hollywood, United States; May 6, 1919) was an American writer of children's books.

222



belonged to theosophy, a spiritual movement that emerged in the United States and quickly spread throughout the world as a form of "Revival" of Gnostic thoughts incorporating concepts prior to Hinduism. This movement occurred as the natural expression or new dispensation of universal truths present in all known religions and philosophies, such as love of neighbor and "universal brotherhood".

The story is the first to name distinctly American places like the state of Kansas commonly called the Sunshine State. The Kansas state flag is a sunflower on a blue lapis lazuli. This story begins with Dorothy, a girl adopted by a couple of farmers who dreams of an idyllic place built on the rainbow space where there is only happiness and joy, "that place that is always at noon" In the 1939 film, Dorothy, masterfully performed by Judy Garland, begins her symbolic journey guided by her dog. In ancient Egypt, the guide of the souls was Anubis [228](#) and he was in charge of leading the initiate or deceased through certain exaltations that positioned

[228](#)The Egyptian name is **Anpu** or Impu refers to the fundamental hill of creation. Anubis is a funerary God of ancient Egypt, master of the necropolis and patron of embalmers, depicted as a great black canine lying on his stomach, probably a jackal or wild dog, or as a man with a dog's head. The meaning of Anup or Inpu in ancient Egyptian, Anub in Coptic, Ἀνουβις (Anoubis) in ancient Greek, remains obscure: the many explanations that have been proposed, there is only one onomatopoeia expressing the howling jackal. Probably, the canine form of God was inspired by the ancient Egyptians by the behavior of canines, often opportunistic scavengers strolling at night in cemeteries in search of corpses

him in a direct line with the Syrian star and the Dwt, the underworld. Another coded reference to the symbolism of the dog as a guide to souls is the star of Can Sirius. This archetype will be repeated throughout Dorothy's pilgrimage through different initiations until reaching the emerald city crowned by 8-pointed stars.²²⁹ And the letter X²³⁰, all symbols of ancient architecture. The rainbow, intellectual goal of "Dorothy", is a symbol of the monadic world, "the human spirit", which is present in all religions and philosophies and is a faithful portrait of the bridge that the seeker must build with his aspiration to that archetypal world on earth.

"The rainbow" is one of the quintessential cross-cultural and metaphysical symbols to portray the cutie or spirit. Geometrically, in the Gnostic world, it was conceived as a series of concentric colored circles on a pyramid or parallelogram. The archaism of the symbol is such that engravings in stone age ocher have been found with men with bows on their heads, later it was learned that it represented rainbow

²²⁹Symbol of the Egyptian God **Heh**, the God of eternity or of "a million years", in whose chest an 8-pointed star was engraved. Also symbol associated with Sth, representing the 8th inch of the Egyptian s elbow. Place where the winds are born, the land of Triton.

²³⁰The X was associated with the planimetry of sacred spaces in Egypt.

men. Dorothy begins her magical journey after running away from home because her dog "Toto" was in danger of being euthanized. The symbol of the dog is that of growing intuition as well as that of custodian of certain initiatory doors. On her journey, Dorothy meets a magician or teacher known as "The Wonderful One",²³¹ a hidden reference to the word the "craftsman", the title of deities such as Vulcan, Jefastos, Dédalo or Ptah, all cultural archetypes related to the art of construction and metal forging. The nickname of many of these deities was to be artisans or to work miracles, construction in the ancient world was seen as a prodigy of the mind. After keeping "Dorothy" with her eyes closed, in the film, the meeting takes place in a dark, dimly lit store where you can see a skull in the corner, bones and a star.

The story continues with the magician's suggestion that he return home because his aunt is ill. Dorothy

²³¹In Greek mythology, **Taumante** or Taumas (in ancient Greek Θαύμας Thaúmas, 'wonder', 'miracle') was the son of Gea and Ponto. He was one of the primordial sea gods. He joined the oceanic Electra, and from them were born Iris, Maple and the Harpies. Taumante is also an epithet for Iris (because of its spectacular colors), and the name of a centaur who attended Piritoos's wedding, fought against the penguin and fled.

embarks on the journey back to the "Sunshine State, Kansas" but is surprised by a tornado that knocks her unconscious and is transported to a magical world of colors, both timeless and playful. Here, above the rainbow, another stage of his enlightenment begins, the return to Kansas.

The fairy of the north leaves him with a task: if he wants to return to his native house, "symbolically the state of full illumination or the return to that place where there are no shadows", he must find and ask the wizard of Oz inside the Emerald city to help her return, since he is the only one who has the power to do so.

The etymology of the Emerald Word²³² it comes from the Sanskrit "marak" which means Light and brightness. Within the collection of precious stones it is the rarest of all.

It is probable that the author chose the color and this gem due to a phrase from the ancient world that called the star Sirius "the star of the green fields" because when he was 72 days away from the celestial

²³²In the eastern desert of Egypt, not far from the Red Sea, there are some mines that were possibly exploited 3,500 years ago. In the Middle Ages, it was a symbol of John the Apostle. For alchemists, it is the stone of Venus

equator and when he appeared again, he announced the overflow of the waters of the Nile as the arrival of the monsoons and the rains in Central Asia. This same symbolic name was attributed to the planet Venus.

The name Oz was taken from a Hebrew word that means "the Force", a name that is part of the word Boaz, one of the columns of the temple of King Solomon. The word Oz was used in ancient times in reference to Hebrew phrases that point to scavenging birds such as crows and vultures.

The force, like carrion birds, points directly to the desolation caused by certain states of consciousness or initiations into the light. Dorothy begins her return to the ideal state of purity on a yellow spiral. The yellow brick path leading to enlightenment was a concept borrowed from Mahayana Buddhism.

Buddhists speak of the "Regio" way as "yellow way". It could also refer to the "Ariadne thread", a golden rope that the weaver weaves in the dark in search of the apotheosis of the architect, the transformation itself into Daedalus, the architect of his own Architecture. Dorothy's path begins with a spiral in the image of the labyrinths of medieval cathedrals, the end of which was the octagon

sacred, light source as the apprentice in the waters. The first character Dorothy meets in her quest for self-discovery and return to the ideal state is a scarecrow, a symbolic aspect of Dorothy. He needs a brain to be able to think, he is perhaps the most endearing character in the movie. One of the first things to be developed by the seeker of wisdom is being able to think freely as well as being transformed through cultures, the search for the intellect is the search for new architectures of thought, and a radical transformation of being. The second character Dorothy meets on her journey to the light "Emerald City or Kingdom of Oz"²³³, es a Tin being who had no heart and had been rusted for a while by the side of the road. In many first century Gnostic writings the spirit are referred to as a silver-colored being and that one could enter into communion with him if he was pure enough. All of these stories can be interpreted as symbols of initiations or states of consciousness as well as numerical archetypes and alchemical colors. One of the first tasks that the builder must incorporate and transmute is, lunar and solar aspects in the great

²³³It could be symbolic of the mythical "shambala". In various religious traditions, Shambhala is a mythical kingdom hidden somewhere beyond the snow capped mountains of the Himalayas.

alchemical work or mystical marriage between the initiate and the emerald-eyed lady.

The third character Dorothy encounters in her path to enlightenment is the lion, her solar aspect, she needs to develop bravery and courage and is only going to find that outstanding property of her being in the country of Oz. With which, this triumvirate of symbolic aspects of the initiate are: intelligence or mathematical beauty, the character of the scarecrow man is rewarded in Oz with the possibility of understanding trigonometry, the heart or love tinged with intelligence and the will to be of the “Solar lion” or active power, expressing itself as intelligent love, the Lion receives in Oz as a reward for his bravery a “triple cross”, although in the film the cross that is given to him is affectionately called the rose.

In order to enter Oz, Dorothy has to knock on the door three times and is greeted in a triumphal chariot whose horse changes color throughout the range. Regio art colors, and the Lion is crowned King for its value. Dorothy's entire stay in Oz can only be understood as a “constructive Opera” where each stage atom is full of meaning. The Logo of the

Emerald city of Oz is the star of Eight points²³⁴.

In ancient Persian as in Indo-European, the etymological basis of all alphabets, the word like the Sirius star logo are part of the same archetype described as an 8-pointed star. ²³⁵

OBJ

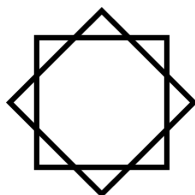
The tarthetic star, or star of Solomon, is an eight-pointed star, the result of the superposition of two concentric squares, one of which has been rotated 45 degrees. It is also known as the star of Abderramán I, the first caliph of al-Andalus, who popularized it throughout the Mediterranean, Africa and Europe.

Another important logo in the Emerald city is the symbol “X”, as old as humanity itself, in the cult of the archetype “Ptah”, the generator or emitter concept of the universal reality of the Egyptian

²³⁴In Buddhism it represents the eightfold path. (The place where the winds are born, the land of Triton the Antarctic in ancient terms.

²³⁵ Symbol of the god Heh, the god of eternity.

230



pantheon representing the point where reality emanated as also the center of gravity of the work of Architecture. The temples in ancient Egypt were built by the priests of the worship of God "Ptah" and "Sokar"²³⁶ Known as the workers of the universe, and these traced the temples to be elevated as double right triangles, a giant X was drawn on the floor. The central point of the symbol divided the profane space from the priesthood worship space, many mythological beings such as God. Zurban are standing on an "X".

Dorothy manages to return to Kansas thanks to the fairy from the north whispering a secret that she always had the power to return home and that all she has to do is hit her heels 3 times²³⁷

to wake up in his native house accompanied by his loved ones. This opera is much more complex than it is perceived with the naked eye, many initiatory passages the author of this brief review did not want to analyze them to avoid doing more extensive work. The work itself can only be analyzed as a

²³⁶Both cults ended up merging and creating a religious syncretism, called "Ptah-Sokar-Osiris".

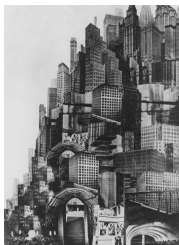
²³⁷In ancient times, the heel and the standing man was associated with immortality. Pharaoh Zozer "Djezer" engraved the name of his Architect "mhotep" on the heel of his statue, who wrote the world's first medical treatise.

constructive Opera, with a wide range of symbolism. Some passages that the author avoided, in order not to extend the chapter are "The encounter of Dorothy and the Wizard of Oz" and "The flight of Oz in search of the broom of the witch of the West".

The film, Metropolis and the Art Deco style

 The visual form of the film, its architectures and scenery decomposed into visceral spaces, full of monumental aesthetics constructions and a marked expression in dark light as a scaffolding or “back ground” of the historical plot, make this film the pinnacle of German expressionism told through architectures. The appeal of the film lies in its scenographic abnormality, expressive tone as a way to enhance the human character with oblique constructions and buildings in Art Deco style, reminiscent of Cubism

233



y ventanas o escenas enteras filmadas con formas de flechas gigantes, todo ello con una función meramente dramática y psicológica.²³⁸

The film is based on the novel by "Thea von Harbou" about a futuristic megalopolis of the 21st century, built with buildings that simulate Ziggurat, infrastructures that are wrapped in endless skyscrapers and igneous chimneys where society is divided into 2 well-differentiated worlds but Complementary, the world of the symbol where the industrial heart of Metropolis is located.

From this world below, the workers are known as "the brotherhood", they live in strenuous conditions with long hours of work in a dark but warm world and the surface world, their sky, expressed as a metaphor for all the heavens, whose main actor is known as "the president of western men", "Johann Fredersen", that governs his world from a Ziggurat²³⁹ in Art Deco key.

²³⁸**Metropolis** is one of the few films considered by Unesco as "Memory of the World" (the other films are the documentaries by the Lumière brothers, *The Forgotten*, directed by Luis Buñuel in 1950 and *The Wizard of Oz* by Víctor Fleming in 1939). This movie was the first to have this category, sheltered in the vivid incarnation of the whole of society, and the depth of its human and social content.

²³⁹A **ziggurat** or zig-gu-rat (zīg`ə-rät) is an example from ancient Mesopotamia that has the shape of a tower or step pyramid. The design of a ziggurat ranges from a simple base with a temple on top, to mathematical and architectural wonders with various terraces topped with a temple

The top of the building resembles a 5-pointed star, it never abandons its compass. It is interesting the etymology of the name "Johan" whose meaning is "He who knows everything or guardian of heaven", as well as his second nombre Joh, that through the feminine form of it could be translated as "He who is faithful to God." It could also be in encrypted form to an ancient mystery God, Yao, who can be traced back to the dawn of Egyptian culture. Another of the main characters in the story is the figure of an old beauty known as Maria²⁴⁰, a woman adored by the workers, who have to descend to the depths of the world of the symbol to enter into communion with this being who comforts them and asks them to be patient while waiting for a paradigmatic man called "The mediator", in addition to advising them to that they always act or manifest through the heart as a link between thought and hand.

The figure of Mary is none other than "Sophia, the Wisdom," the intellectual goal of the Gnostic world representing Venus-Isis. The etymology of the word Mary comes from the Hebrew Miriam which means "sea of light". In the film, Sophia is always shown to the workers with a light torch in her right hand, a

²⁴⁰Mary embodies the role of Sophia, wisdom, in her mystical Gnostic character.

symbol of initiation into light, as in the waters of Venus, and in front of 13 lighted candles. The Gnostics of the 1st and 2nd centuries called Sophia extreme will to good as well as pure reason. The third element of this triumvirate of characters is that of Freder, the son of the metropolis president, who, when invited to that world below, discovers Maria while playing near exotic gardens, where young women dance around a fountain in the eternal life. The name Freder means "time" as well as "running"²⁴¹.

A door opens for Freder, letting himself be seen by the character of Mary who says to him in an almost premonitory way: "These are your brothers and your destiny is to be down with us." From that moment, Freder will do everything possible to return to the inner world in search of the wisdom and the secret that is hidden in the heart of man. Secret that is none other than the freedom in time and space of the experiential cycles, thought as mathematical boxes and numbers as active powers, to know that in essence the world is a continuous process of emanations, of breaths as mental forms, from the center of this igneous cavern we call heart. The Film

²⁴¹In the cult of the Goddess **Bastet**, Sekmet, the initiates in those mysteries were called "the runners". There was a ritual near the Bubastis temple, where the priests ran in the fields of the Goddess.

begins with the entry and exit of workers into a tunnel that takes them to the world of architecture and symbol. After getting off a forklift, the workers have to go through 3 wisdom doors. In the book by Francesco Colonna²⁴² Called "The Dream of Polia" from the year 1467 AD, you can see 3 doors that lead to the anteroom of eternal wisdom, each one called "Gloria dei, Mater amoris, and Gloria mundi". Where a triumvirate of initiates chooses to pass but awaits expectantly, it is highly likely that the idea expressed in the film of initiates entering the amphitheater of wisdom through 3 doors was taken from an ancient alchemical idea. Freder descends to the lower world in pursuit of "Sophia" and finds a field of monumental choreographic machines where the human being is perceived as one more piece of theatrical, rhythmic but lacking in creativity. One of the heart machine operators collapses and everything becomes chaotic.

At that time, Freder has a form of epiphany and sees the reality of the machine, created for the sole purpose of enslaving man in time and space as if man

²⁴²Francesco Colonna (1433 (?) - 1527), was an Italian Dominican priest and monk who was credited with authorship of the book "The Dream of Polyphile" (*Hypnerotomachia Poliphili*). If you take the first letter of the thirty-eight chapters, you can get the phrase "Poliam frater Franciscus Columna peramavit" ("Brother Francesco Colonna passionately loves Polia").

himself were food. Freder protects himself from the evil vision and leaves the building where a car is waiting for him, he asks the driver to take him to the “New tower of Babel, my father's house”. Here begins one of the most paradigmatic scenes in the film due to its architectural content. Freder arrives before his father, tells him what happened in the world of the symbol and he asks him: What were you looking for in the machine room? Brothers and Sisters. Freder's father calls the foreman of that world below known as "Grot", whose meaning is "Victoria", and this brings him cryptic enigma-like planes that lead workers to the deepest part or igneous cavern in looking for Sophia. Sitting in a chair, the metropolis president exhibits himself constructively and asks his minister for explanations: how is it possible that my foreman brings me these reports and not you? Josaphat, Bank "G" will pay the rest of your salary! The etymology of the name is Hebrew and means "Yahweh judges." The Metropolis president picks up a compass with his right hand. All of Freder's prelude to the Ziggurat is highly symbolic. Freder descends a staircase to that world where he enters through a door with the anagram of a V²⁴³.

²⁴³It alludes to a Hebrew priestly greeting.

When passing it, volcanic fumes and vapors come out. You can see, between the haze, men go 2 by 2 as if they were couples squaring temples. At the end of the room, you can see a giant clock-shaped machine where an operator moves the hands. In this monumental scene, Freder exchanges the place with the operator, who gives him a cap with the number 11811, whose meaning is "The achievement of the perfect initiation or the realization of the universal Man", a prototype of being outside of time and space traditional, in search of squaring the circle (image shown in the film), very similar to the images of the man of Vitruvius of Cesar Cesariano.

Freder, the perfect initiate, stands at the center of the paradigm, with his arms outstretched in the posture "Add circulum"²⁴⁴ as a Golden motor, as a link between earth and sky. At the entrance to the oldest mosques in the Islamic world, such as the Alabaster Mosque of Cairo, two Lions with cosmic spheres ²⁴⁵ in their claws they guard the entrance to the temple, whose base is octagonal.

²⁴⁴The man illuminated through his feet as if it were a tree, putting his heels together.

²⁴⁵The spheres have drawings of hexagonal sides, just like the spheres that hold the lions of the temple heaven in Beijing, in the forbidden city.

It is very likely that this iconographic image was the prototype of the arcane 11 "the force", which embraces 8 "the infinite". It is also recalled that many sources of water of life in the Islamic world were proposed with lions supporting the water rate, such as the Alhambra Lions Fountain, where 12 lions hold an octagonal fountain.

Upon restoration it was discovered that each of the lions bears a star of David on their foreheads. During the Bronze Age, the logogram of the Sumerian Goddess "Ishtar"²⁴⁶ He was represented as a woman with two cosmic rings and with eagle feet that was standing on 2 lions, custodians of the underworld or sky representing a certain sunrise.

The universe is expressed as a lion of cosmic Force or a dragon of infinite Will and love.

There is a strange-looking house in a forgotten metropolis where the inventor and his assistant, a minstrel, live. To access it, you have to climb a spiral staircase, and in an adjoining room behind a veil you can see on a pedestal, "Symbol of God Apollo" and

²⁴⁶**Ištar or Ishtar** was the Babylonian Goddess of love and war, of life, of fertility. Represents the Goddess Venus in Babylonian culture, like the Goddess Innana, She was associated primarily with sexual her worship involved sacred prostitution. The holy city Uruk was called the "city of the sacred courtesan and she herself was the "courtesan of the Gods".

the bust of a woman of gigantic proportions.

Underneath, it is written in capital letters "Hel"²⁴⁷

Joh Fredersen stops to read and the pedestal says:

"Born to my luck for everyone's blessing, died when I donated life to Freder son of Joh Fredersen." In this immortal act of the plot it can be glimpsed that "The Architect", in the role of "Freder", is the son of the Superior Archetypes "the stars". The Goddess "Hel" or Hela of Norse mythology was the guardian of the Underworld and the path that leads to it was called "Hel-way". His Watchdog "Garm" guarded the initiation gate leading to the Dwt. This would enter the future in battle with the God Tyr. Inside the movie, the inventor scientist who watches over the pedestal in the House of Wisdom is missing a hand, just like the God Tyr²⁴⁸.

²⁴⁷The Goddess or giantess **Hela** or **Hel** was in charge in the underworld of one of the types of dead in Norse mythology. Daughter of the god Loki and the enchanting giantess from Jötunheim, Angrboda, Hel reigns over Helheim, where she lives under one of Yggdrasil's roots.

The upper half of his body was truly beautiful, but the lower half of it was like that of a rotting corpse, gave off a foul smell.

²⁴⁸**Tyr** It is an ancient name for the star Sirius in Persian culture. Tyr, the rune equivalent to the letter received its name in honor of the god Tyr, making it a representation of him. The name of the linguistic reconstructed protonordic rune is * tîwaz or * teiwaz or some other variant. Etymologically * tîwaz is related to the Latin terms deus and divus (God and divinity) and Celtic divos. The shape of the rune is an arrow pointing up. The representation of Sirius in the culture of ancient Iran was that of an arrow.

The etymology of the word is Indo-European and represents the star "Sirius" which, like the ancient Persia, was represented as an arrow.

It is possible that the plot of characters through their etymology conceals the triad "Osiriaca". The father of "Freder", the president of Metropolis, has the middle name of "Joh", a reduced form of the Tetragrammaton that the Gnostic people and particularly in the Egypt of the middle period of its history, he knew as "Yah" or "Aah", deity of mystery worshiped at the dawn of time in the figure Ahh Djuty, "Thot" in its lunar aspect. "Freder" would be none other than Horus, the initiate.

Everything in the Film, leads us to the search for "Sophia", the wisdom, seen as the giver of Light, and a link or link with certain stars, particularly Sirius, the most recognized star in the entire northern hemisphere. Like the "Thuban" star that 4,700 years ago was the polar star.

Here begins another stage in the search for inner wisdom. The initiate "Freder" meets "Sophia", and she tells him: "Today we will talk about the construction of the Ziggurat". In the film it is shown how thousands of workers drag a polished stone of

monumental scale in pursuit of the construction of the deep blue house or foundation of heaven and Earth. The last level of the Ziggurat had the blue color associated with the night sky (in Egyptian Iristu, the possible etymological source of the name of the Goddess Iris, "Rainbow")²⁴⁹. Although in clay engravings, the crown of the step pyramid was illuminated by moonlight. Many of the positions that Babylonian priests perform in the film are priestly forms of the cult of Ishtar-Inana, the Babylonian or Acadian form of the name of the planet Venus. Sophia asks Freder: "wait for me at the cathedral". The symbolism of wisdom in the format of a Gothic cathedral, is more than interesting since it has the hermetic secrets kept quietly in its geometry, as a boat of knowledge of the divine Arcanum (the cathedrals resemble boats in a specular form). "Freder" has a spectral vision in this timeless space of death, possibly a teacher, presenting himself before the seven deadly sins, aspects that the initiate must transmute to be worthy of the secret of eternal life. Meanwhile, the inventor scientist and metropolis president secretly plan to supplant Sophia with a

²⁴⁹Both the **Thaumante** God and his daughter the Iris Goddess are part of the same symbolic archetypes related to light and colors.

puppet that confuses initiates away from their spiritual pursuits, inciting them to violence and lust.

The way in which they capture Sophia is through silence or breath expressed as light.²⁵⁰

Freder, to avoid the destruction of the world of the symbol, must rescue “Sophia” who is hidden on top of a Gothic cathedral, retained by the Metropolis scientist. Freder's father, from below, looks up to the heights and sees on the top of the cathedral as “Freder”, the initiate, tries to liberate true wisdom. The film ends with the role of Freder transformed into a bridge between heaven and earth. The etymology of the word Gargoyle²⁵¹ It derives from the French "gargouille" which means the noise of water through a tube. The gargoyles of the cathedrals were of three types: Glyphs, Dogs and Birds, representations of states of consciousness. They were mainly used as crowns or as drains. Symbolically, the

²⁵⁰"NEM. PERV.T QVI N.N LEG. CERT.RIT." whose decoding in Latin would be: NEMO PERVENIT QVI NON LEGITIME CERTAVERIT, which means "No one who has not fought according to the rules succeeds"; instead, the following code text: "SI.VM E.T A.V.VM" which decoded into Latin would be "SILENTIVM EST AVREUM", "Silence is gold".

²⁵¹**Gargoyle** is an imaginary being, representing the forces of light and water. Its name can derive from the French gargouille (gargouiller, to produce a noise similar to that of a liquid in a tube), and this one the Latin gargārizo, which in turn derives from the Greek gargling.

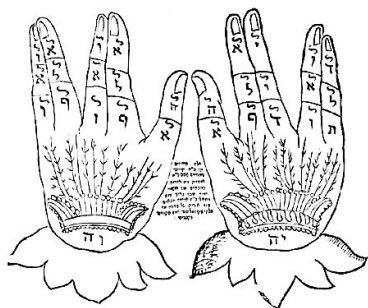
path of the builder or stonecutter is the path of the
water of life and fire.

Abraham Abulafia and the Jewish mystic

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Abraham ben Samuel Abulafia (Hebrew: אברהם בן שמואל אבולעפיה, the founder of the "Prophetical Kabbala" school, was born in Zaragoza, Spain, in 1240, and is presumed to have died sometime after 1291, after a small stay in Comino Island, the smallest of the three inhabited islands that make up the Maltese archipelago. He lived in Tudela in Italy, Greece and while in Rome, he tried to convert Judaism to Pope Nicholas III. Among his works is "Los secrets of the guide ", comments to the guide of the perplexed of Maimonides, trying to find a link between mysticism and Maimonides' own

246



position.²⁵² Abulafia defended that the man in ecstasy has access to his deep being. He wanted to popularize a method of mystical knowledge called "The Way of Ideas". This discipline was completed by the "Way of the Sefiroth".

His teachings show parallels with yoga and tantra. In his last writings, he elaborates a philosophical system of 7 ways of interpretation that he sometimes uses in his comments on the pentateuch, which starts from the plane of the senses followed by an allegorical interpretation and then an analysis of the letters and their archetypes. The letters are conceived as the architecture and the scaffolding for the prophecy and study of the cosmos. Therefore, we can conclude that in Abulafia there was a system of conceptual analysis or a certain philosophy of the divine architecture of words. This theory of words may have influenced author Dante Alighieri,²⁵³ in the metrics of his writings. Abulafia wrote and analyzed both Greek, Latin, Roman and mainly Hebrew words with the purpose of finding geometric meanings in the texts,

²⁵²**Abulafia** compiled 26 theoretical writings, of which several are preserved, and 22 prophetic works, which only the "Sefer ha'Oth" are preserved..

²⁵³**Dante Alighieri** (Florence, c.29 May 1265 - Ravenna, September 14, 1321) was an Italian poet. His masterpiece, "The Divine Comedy", is one of the fundamental works of the transition from medieval to Renaissance thought. It is considered the masterpiece of Italian literature and one of the pinnacles of universal literature.

that is, through the gematria of the words, the numerical value of the letters.

The soul of words are numbers, they fertilize reality by offering its essence Abulafia's Kabbala is inspired by a series of mystical experiences. The most important one revolves around the book "Sefer ha seruf", translated into Latin by "Pico de la mirándola".²⁵⁴ Abulafia inspired, throughout history, a series of writings and poems such as Ivan Goll, Rabbi Moshe Feinstein. In Humberto Eco's novel, "Foucault's Pendulum," the computer the main character of the novel works with is called Abulafia. The writer Erich Fromm mentions it in his book "You will be like Gods". And in the novel "The city of permutation" by Greg Egan, the access key to its interface window is "Abulafia".

²⁵⁴**Giovanni Pico della** Mirandola (Mirandola, Ferrara, February 24, 1463 - Florence, November 17, 1494), Italian humanist and thinker.

Written books and manuscripts left by Abraham Abulafia ²⁵⁵

Sefer ha-Geulah (1273), comments to the "Guide of the Perplexed" SeferChayei ha-Nefesh, comments to the "Guide of the Perplexed" Sefer ha-Yashar

("Book of the Upright / Righteous") (1279)

Sefer Sitrei Torah (1280), comments to the "Guide of the Perplexed" Chayei ha-Olam ha-Ba

("Life in the World to Come") (1280) Or ha-Sekhel

("The light of the intellect") Get ha-Shemot

Maftai'ach ha-Re'ayon GanNa'ul, comment to the

Sefer Yetzirah Otzar Eden Ganuz, other comments to

Sefer Yetzirah Sefer ha-Cheshek Sefer ha-Ot

("The Book of the Sign") (1285 to 1288) ImreiShefer

("Words of Beauty") (1291)

²⁵⁵Source of these studies Gershom Scholem, *Main Trends in Jewish Mysticism*, p. 181. Milán 1965 / Giulio Busi and Elena Loewenthal. *Hebrew mystique*, Torino, Einaudi, 1995, p. 175.

Within the thought structure of the "Kabbala" and the system called the permutation of the letters, which uses Abulafia as a mystical form of meditation, you can find in the hands and their different ritual manifestations throughout history, a common thread that helps us bring diverse and enriching meanings about these ritual postures. Abulafia assigned a Hebrew letter to each phalanx of the hand, creating a system similar to a letter computer. Names were encoded in the hands of man, in addition to numbers associated with the deity.

The hands, for Hebrew mysticism, represent a form of book and certain architecture of words. Within Kabbalistic studies, each phalanx and part of the hand are represented by a Hebrew letter. For example, the joined hands are symbols of the tetragram, the right hand is assigned the letters yod and he, and the left hand is assigned the letters Vav and he in mirror, so that joining them, we have the name of unified God .

If we take a ritual posture for example, the greeting with the little finger associated with certain orders of builders and during the 20th century

Linked to recognition among Boys Scouts, we obtain this interesting reflection through the analysis

of their Gematria. In the study of the letters involved in this ritual touch, you can read: on the little finger of the left hand, the letters dalet whose numerical value is 4, licked with a value of 30 and the letter Tau with gematria 400, the sum of these values results in the number 434, this numerical value is found in the Hebrew word and phrases, Dalet "Door", as well as in the phrase "He knows my name", Yada Shmi, both with 434 gematria, as well as in the phrase "The Seat of God" Ezek Moshev Elohim.

This particular greeting has an important meaning since those who knew the little finger greeting, knew the hidden name of God. We can also relate meanings with the same gematria, the phrase "Dalet" door, understood as an initiatory door or door to the mysteries, has the same gematria as the phrase "The seat of God" with which we can conclude that "the door Dalet" is a door to the seat of God.

Another relationship between ritual postures of the hands and their geometric meaning, we find in the ritual posture known as the hand "Pan-creator", used in statuary images as religious pictures of all times. This posture is performed with the right hand raising the index and major fingers of the hand and leaving the ring and little fingers bent. If we count the value of the letters of this posture we can read,

for the index finger of the right hand associated with the planet Jupiter, the letters Alef, Lamed, and Pe whose gematria is for each of them 1, 30, 80 giving as a result the number 111. If we add the letters that appear on the middle finger Yod, Vav, Dalet, associated with the planet Saturn, with a gematria of 10, 6, 4 whose result is number 20, the sum of these 2 fingers is the number 131, gematria of the verb “Find or bring light” מָצָא matsa {maw-tsaw '} and of “Zilah” the mother of Tubalcain.²⁵⁶

אִלָּה Tsillah {tsil-law '}, the wife of Lamech and mother of Tubalcain, the instructor of all Bronze Age iron craftsmen. The gematria of the name Zilah: 125 זִלָּה zilah, is made up of the letters he, lamed, tzade whose gematria is 5, 30, 90, the sum results in 125. If we add the letter (Vav, 6) that is hidden, obtenemos el valor 131 o lo que es igual a la gematría de la postura o (mudra) “Pan-creator”.

"Gen 4:22, and Zilah also gave birth to Tubal-Cain, the architect of all works of bronze and iron: and Tubal-Cain's sister was Naama."

²⁵⁶**Tubalcain or Túbal Cain** is the name of a personage of the Bible. Son of Lamec and Zillah the second wife, also had a direct sister named Naamá. His role within the genealogy of Cain, along with his father, mother, stepmother, and brothers, is to symbolize progress and cultural advancement. Tubal Cain in concrete represents metallurgy.

If we analyze the same posture "Pan-creator"²⁵⁷ in the left hand, the index finger and the middle finger raised and the little finger and ring bent, we obtain these geometric values for the index finger, the letters Alef, Lamed and Pei can be read with a value of 1, 30, 80 whose sum is 111 and if we read the letters of the left finger of the left hand Vav, Alef, Vav with values of 6, 1, 6 these add up to 13. The total of the geometric sum of these 2 fingers is 144, gematria of the phrases "The chosen ones", "Heart", "Magician" and "full of knowledge" as of the "Tree of Knowledge", number associated with the planet Venus and its metric as well as the Dwt the Egyptian underworld. If we analyze the posture or (mudra) known as "Khamsa"²⁵⁸ associated with the mother Goddesses like being Isis, Sekmet or Ishtar, ritual posture of worship that is performed with the right hand, we obtain these values for the index finger, the letters involved are: Alef, Lamed, Pei with a geometric result of 1, 30, 80 equal to 111, for the

²⁵⁷The statuary of Christ in general is depicted blessing with this ritual posture.

²⁵⁸Literally five, by the fingers of the hand and by the movement of Venus in the sky.

middle finger correspond the letters Yod, Vav²⁵⁹ and Dalet, whose result is 10, 6, 4 with a sum equal to 20, for the ring finger Vav, Alef, Vav with these values 6, 1, 6 its result is 13, total of the "Khamsa" geometrical sum is 144, equal to the phrase "The elect" and the phrase "The tree of knowledge." For the "Khamsa" posture counting the letters in the left hand, for the index finger correspond the letters Alef, Lamed and Pei with a value of 1, 30, 80, their sum is the value 111 for the middle finger, the letters Hebrews are Vav, Aleph and Vav with a numerical value of 6, 1, 6, their sum is equal to 13 and for the ring finger, the letters Aleph, lamed and Pei correspond, which results in 1, 30, 80 equal to 111 the total of the position of the "Khamsa" with the left hand is equal to 235, gematria of the word "castle and man". The number 144 was always linked to the worship of the mother Goddesses. The ancient world saw in numbers and their proportions the fertilizing power of form, and the architecture or genesis of the universal.

There are within this coding system, where the numerical explains the meaning of certain words, a

²⁵⁹In Biblical Hebrew, the **letter Vav** also has the function of reversing the apparent tense of a verb, its opposite, from past to future or from future to past (Vav hahipuj). The first appearance in the Torah, of this type of Vav, is the Vav with which the word number twenty-two begins from the beginning of Creation, "And Gd said....". This is the first explicit saying of the 10 sayings of Creation: "And Gd said [the verb 'said' is reversed from the past tense to the past by the Vav at the beginning of the word -'Y ']: 'Let light 'and there was light. "

series of words whose geometry is transcendental, related to the art of construction, such as the word "Devir" or "Holy of holies" of the Solomon's temple. This word has a gematria of 216, that is, a cube of side 6 or ($6 * 6 * 6$). In the construction of this space, the Greco-Latin concept of "Cubic Reason", whose center is number 3.1416, is involved.

The anagram of the word "Devir"²⁶⁰ It is the word "Hexagon", in a clear reference to a cube whose perspective draws a 6-sided figure in space whose length is 3.1416. Another phrase related to the word "Devir" is "20 cubits" or "Twenty Cubits", "Esarim Amah", the Devir of the temple of Solomon was organized as a cube of 20 cubits x 20. This phrase has gematria ($6 * 6 * 6$) whose result is 216. The number ($6 * 6 * 6$) appears in important passages of the Biblical text. Jeremiah 10.12 reads "He made the earth, with his power, he established the word with his wisdom, and he stretched out the

²⁶⁰The **building** must have had an interior length of approximately 30 meters, a width of 10 meters and a height of 10 meters ($60 \times 20 \times 20$ cubits). Its dimensions, therefore, were rather those of a palatine chapel, since worship was carried out from outside. Two columns, called Yakin and Boaz, were erected either side of its entrance. The third chamber, the Devir, Kodesh HaKodashim or Holy of Holies (sanctum sanctorum), was located at the rear, at a higher level than the Heijal, and could only be accessed by climbing a ladder. The Devir was shaped like a cube of about $10 \times 10 \times 10$ meters ($20 \times 20 \times 20$ cubits), and its center was the Ark of the Covenant. This was a large ark, made of acacia wood, covered with gold plates with four rings at the corners where poles were placed to transport it. Inside the Ark the Tablets of the Law were kept, given by the same God to Moses. In these Tablets the Ten Commandments were engraved, serving as a connection between God and Israel.

heavens according to his discretion," "He made the earth." "Asah Aretz" has gematria ($6 * 6 * 6$), and the phrase "Therefore let there be light" "Yahi Moroth" has gematria ($6 * 6 * 6$). This phrase is related to the number ($7 * 7 * 7$).

The complete phrase of the biblical text is "In the firmament of heaven" whose gematria is ($7 * 7 * 7$) "Therefore let there be light" ($6 * 6 * 6$). The sum of both terms results in "1443" which is equal to $3 \times 13 \times 37$, relating the entire number base of the books of the Old Testament. Another phrase with gematria ($6 * 6 * 6$) is "The Ark of God", Arun Ha Qadosh and the phrase "The Holy Crown", Nezar Ha Qadosh. The number of talents King Solomon collected in one year was 666, in a clear reference to the work of the sun. If we study the phrase written in Hebrew "Kakarva sheish sheish himmayoth sheysh" in Castilian "talents 666", the first 3 letters form the word sun, in Hebrew "Shemesh". This is consistent with the Hebrew phrase "The Lord is a sun", with gematria ($6 * 6 * 6$)²⁶¹. Another significant number or phrase in both Greek and Hebrew is the word "biblos", books, it has gematria 314, in an

²⁶¹The King's name, **Nebuchadnezzar**, has $6 * 6 * 6$ gematria. Nebuchadnezzar II (c. 630-562 BC) is probably the best-known ruler of the Chaldean dynasty of Babylon. He reigned between 605 a. C. and 562 B.C.

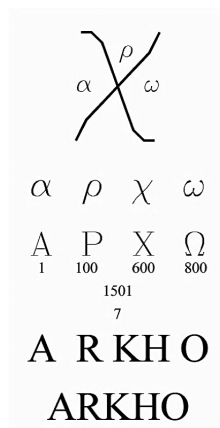
unequivocal reference to the number π , as well as the Hebrew word "Shadday" one of the names of the deity, with gematria 314. If we study the metrics of the words associated with the sacred spaces of antiquity, we discover that these works were organized from the numerical and geometric.

Arkho, epigraph of the first cause



This anagram, closely related to the art of architecture, gives birth to the Greek term "Arkhitekton", the etymological basis of the word "Architect" which literally means "first cause of the work", that is, the architectural cause of the universal work, although the most accurate translation is "The worker of the first cause, he who builds in the name of the first cause." The Greeks associated this term to the architects of work, like priests of the temples. This anagram belongs to a set of Greek letters (Alpha, Rho, Chi and Omega), inside a circle as a symbol of the circle of the earth, in which an X (the Greek letter Chi) was inscribed, dividing the space into 4 quadrants, where the Greek letter "Rho" was drawn

258



at the center of this paradigm²⁶² Latin "P" shape. On each side of the anagram the letters Alpha and Omega were engraved, with the symbol of "Rho" acting as "Fiat lux"²⁶³ or "Axis" of this symbolic continent, encompassing all the letters from alpha to omega. The image of this anagram can only be understood from the three-dimensional where the letter "Rho" acts as the guiding axis of this moving circle, as a "carousel of letters", the entire continent of the alphabet.

The Greek letter "Chi" has an "X" shape and divides the firmament into four sacred spaces, just like the archaic temples, which emulated "the fundamental hill of creation", with a strong axial component or the stone coffer at style of the temple of "Luxor", "Karnak" or the temple of "Horus" in "edfu" in whose axis or processional avenue, it divides the temple into 2 well differentiated parts, in this way being able to determine "solstices" and "equinoxes" . The architects in Egypt, traced the temples so that

²⁶²In the Greek numbering system, it has a value of 100, it represents a philosophical sun. This letter has its genesis in the cube-shaped hieroglyphic letter associated with the worship of the God Ptah, such as the Egyptian grass logo in the shape of a mouth, one of the names of the God Ra, great universal architect, this seen as the first cause of the construction.

²⁶³**Fiat lux** is a Latin phrase that literally means "Let there be light" or "Let there be light", and that has its origins in the Hebrew phrase יְהִי אוֹר (yehiy 'or).

when drawing on the ground floor 2 opposite and interlocking right triangles in space, an enormous X would be reflected in the place, in the center of which “the union of the axes both axial and vertical” to be able to erect a “symbolic door that conceals the sacred space” and divide the architectural plan into 2 distinct parts, one dedicated to the worship of the priesthood, and another reserved for the people. This type of planimetry is common to many temples in Egypt.

The idea of reproducing symbolic images of "X" in the body of certain deities such as the God "Ptah" in Egypt called the "Great Universal Architect" who carries an "X" on his chest, comes from an archaic conception common to the The first Indo-European peoples who saw the world as a universal temple, revolving around an immobile point or "Axis mundi". This conception is also going to be reflected in Central Asia in the cult of "Mithra" and solar Gods like Zurba, who is standing on an "X" or on a cosmic sphere carved with an "X". This idea of the universal axis, as if of a great potter who turns his wheel and shapes the world, created the oldest epithet or title of architecture linked to construction and to certain creative demiurges, that of being "great potters".

The archaic form of the title reserved for architects is that of "creating their works as ceramic or stone productions"²⁶⁴, just like a potter who spins the pottery wheel and creates the pot of the world. The same epithet is possessed by the God "Jnum", patron of the Nile River, giver of the breath of life to the newborn, contributing the "Ka" or the halite of life. We can trace this pseudonym back to the first documented architect in history "Imhotep" who designed and built the "Saqqara" pyramid.

His title was "the maker of the vessels." This vision of the sacred space saw in the universe a fundamental geometry or hill whose substance was the letters and the numbers. The Greek letter "Rho" in the shape of the Latin "P", is born from an Egyptian logogram in the shape of "Mouth" associated with the worship of God "Ra", "the jewel in the lotus" or "numerical Sun". This mouth of fire, or "Vesica piscis", symbolizes creation through numbers and how these are expelled from within through the "divine breath" fertilizing space and giving life and mobility to material forms. In its numerical aspect, this logo was used as a fractional symbol and, in written sentences,

²⁶⁴The former title of **Imhotep**, the architect of the Saqqara Step Pyramid, is the producer of ceramic objects. "Treasurer of the King of Lower Egypt, First after the King of Upper Egypt, Administrator of the Grand Palace, Hereditary Lord, High Priest of Heliopolis, Imhotep the builder, sculptor, maker of stone vessels ..." Inscription on the base of the statue of Dyeser (Zoser) found in Saqqara.

it symbolized the word “judgment and go towards”. It is part of the Theophoric name of "Ra"²⁶⁵ which consists of the sacred elbow logo plus the mouth symbol and the circle with a dot in the middle, representing all aspects of creation, understood as a great work whose matter is light. As we can see, these archaic symbols and concepts related to architecture give birth to the anagram "Arkho"²⁶⁶ and from there to the genesis of the word "Architecture".

These ideas predate the appearance of the first "Crismones" associated with Christianity in the Romanesque period, or the "labarum" or "labarum", Roman banner used by Constantine, replacing "the eagle of Jupiter" with the "monogram of Christ" or "crismón", logo or symbol repeated in all the churches or sacred buildings of the Romanesque period and later. In Plato's time, it is explained that the two bands that form the "soul of the world" (anima mundi)²⁶⁷ intersect each other as the

²⁶⁵Numerical or philosophical sun.

²⁶⁶First cause of construction, in a philosophical sense related to the numerical.

²⁶⁷Therefore, it is important to highlight that: this world is, in fact, a living being endowed with soul and intelligence, a unique and tangible entity that contains, in turn, all living beings in the universe, which their very nature are all interconnected. Plato, Timaeus 29, 30

letter "Chi". As we can see, the symbolic genesis of the anagram "Arkho" predates Christianity. The Greek term "Arché" is related to this logogram, related to architecture (arkhé, from the Greek ἀρχή, "source", "beginning" or "origin"), it is a Greek philosophical concept whose meaning is the beginning of the universe or the first element of all things. It can also mean non-interpretation, substance or matter, that is, that which does not need anything else to exist, only itself. Words like "Architecture", "Chest", "Ark", "Archons", "Arcade", "Arcade", "Arcanum", "Arcadia"²⁶⁸, They have their root in "Arkho" and "Arkhé", Anagram or word that means "first cause of construction".

The sum of the Greek letters in this anagram (Alpha, 1, Rho 100, Chi, 600, Omega 800) equals 1501, similar to the gematria of the gold word "chruseos". The term "Arkho" is related to the Indo-European root "arqu", whose meaning is "bent" or "curved". At the dawn of humanity, the first bow that the human collective observed was the "moon bow", as well as the rainbow. There is an Arabic saying that reminds us:

²⁶⁸**Arcadia**, the cradle of the Gods, is a region of Greece in the Peloponnese

"Man learned to count and make calendars from the
phases of the moon"

You can also make this reflection: the
Egyptian logo in the shape of a mouth or "vesica
piscis" from which the letter "Rho" emerged, along
with the grass logo "stool" with a cube and initial of
the divine name Ptah (Great craftsman or great
architect), give birth to the Greek letter π and the
number 3.1416. With which, we can think that the
anagram of the word "Arkho" alludes to the universe
as a book "the world of letters" and to a certain twist
whose cultural and mathematical reason is π . Around
the 2nd century BC. C., the anagram "Arkho" was
assimilated to the deity "Ianus".

From this word comes the name "Janeiro"
January. It seems that the arches were dedicated to
"Janus" or "Ianus" as in the case of the Roman
forum, the "Boario Arch"²⁶⁹. This deity was seen as
the patron saint of all principles and regulator of the
time of mortals and of the Gods. In this sense, she
was represented in many figures with a lunar arch
over her head, she was identified with the light of the

²⁶⁹The Arch of Janus, in Latin Ianus Quirinus, is an ancient quadruple Roman arch that is located in the city of Rome, specifically in the Boario Forum, very close to the Arch of the Argentines. It is one of the Roman arches that are preserved in Rome.

sun, the moon and time, the doors and the bridges (arches in general). According to ancient sources such as Cicero or Ovid, the God presides over the passages and all beginnings, he is in charge of guarding the *iauna*, "the doors", the covered passages such as the *iani* (arches) and the city gates. In Rome it has a temple near the door "*Carmentalis*" where the road leads to Veyes. It is possible that in his archaic form he is the most important God in Rome along with Jupiter. *Ianus* (Janus), is a God of Etruscan origin and was the foremost among the ancient Latin Gods. The God had three names. A name of a priestly character: *Ianus* (Janus), a public or profane name: *Quirinus* (Quirino) its possible translation "spear-bearer"²⁷⁰

or "launches" and a third party, secret, that was never explicitly disclosed. In one of his temples in the "*Foro Boario*", the hands of his statue were positioned to signify the number 355 (the number of

²⁷⁰**Janus** (Latin *Janus*, *Ianus*) is, in Roman mythology, a God who had two faces looking both ways in profile, the father of *Fontus*. Janus was the God of doors, beginnings, and ends. That is why the first month of the year was dedicated to him (which in Spanish passed from the Latin *Ianuarius* to *Janeiro* and *January* from there it derived to *January*). As God of the beginning, he was publicly invoked on the first day of *January* (*Ianuarius*), because the new year begins. He was also invoked at the beginning of a war, and while the doors of his temple always remained open. When Rome was at peace, the doors closed. Janus has no Greek equivalent. Like *Prometheus*, Janus is a sort of cultural hero, as he is credited, among other things, with the invention of money, laws, and agriculture. According to the Romans, this God assured good endings.

days in a year), later 365²⁷¹, symbolically expressing his mastery over time. He presides over the abstract principles of the world, he also maintains access to heaven and other Gods. This is the reason why men must invoke him in the first place, regardless of the God they want to pray or appease. He is the initiator of human life, of new historical times, and financial companies.

OBJ

²⁷¹In reference to a philosophical sun or fundamental crystal.

266



The Indo-European Myth of the turtle shell

[OBJ]

There are, throughout the world, a series of myths related to architecture and the symbolism of the first house, "The shell of the turtle" or the first dome contemplated by man. On the

life of "Aeschylus"²⁷²,

The first playwright before

Sophocles and Euripides,

considered the father of the

Greek tragedy, tells the story

that shortly before his death,

the oracle predicted that he would be crushed to

death by a house, so he decided to leave the city and

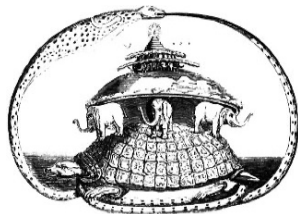
live in the countryside. Curiously and tragically, he

died when he was hit by the shell of a turtle that was

released from the sky by a bearded vulture, a

"Vulture". There is an anecdote in the life of God

²⁷²**Aeschylus** (Ancient Greek: Αἰσχύλος, Aisj́ilos) (Eleusis, 525 BC - Gela, 456 BC), Greek playwright. Predecessor of Sophocles and Euripides, he is considered the first great representative of the Greek tragedy.



Hermes and how he is inspired to create the first musical instrument, using a turtle shell. It wandered near the entrance to the cave of the newborn Hermes, who, when taking a punch, emptied the entire contents of the shell and later, with some reeds and tendons, created the first musical instrument, "the lyre". Another version of the birth of the "lyre" narrates that Hermes, when walking along the Nile River, is seduced by a soft melody and when listening to tendons that played in the wind on a "turtle shell", he decides to create the instrument.

(Hymn to Hercules 475)

It is possible that this Homeric story in which Hermes / Mercury is involved, when using a punch with the turtle, is an archaic custom that is still preserved in Central Asia, that of piercing the shell of living turtles as a sign of " good omen ", " create an exit from the dome ", related to number 9. Turtles in Tibet "have their holes pierced, they cannot be sold or killed, they live in temples as symbols of heaven or from the continent of the earth.

According to the etymology of the name **Hermes**²⁷³, This comes from the word "Herma", in Greek, "Stone or block", which refers to a square pillar that ended with Hermes's head bearded and with an erect phallus underneath. It is possible that the etymology arises from the archaic form with which the stone blocks were called in Greece, "ἕρμα".

 These blocks or pillars functioned as cairns on the roads, marking the limit between borders and states. They also had the function of warding off the evil in any of its forms "spirits, enemies of war". In Athens they were used as good fortune and placed outside houses to attract good luck. Some "Hermas" had hands at their sides and people passing them on the road placed flowers and garlands or dried figs, so that the walker could feed. There is a type of "herma" especially called "double herma", in which 2 heads were placed on the pillar that were joined by their nape, representing the Roman god

²⁷³In the Greek **Hermes** (in ancient Greek Ἑρμῆς) he is the Olympian God, messenger, of the borders and the travelers who cross them, of the shepherds, of the orators, the ingenuity and of the commerce in general, of the cunning of the thieves and the liars.



"Janus", "Iano", the custodian of the doors and arches, as the beginning of all new things.

This type of Hermes pillar worship is believed to have started in the region of "Arcadia", Greece's peripheral administrative unit in the "Peloponnese", a humble, rural shepherd town. This town worshiped the goat (there were no cows on the island), who eventually assimilated with the God "Bread"²⁷⁴, whose meaning is the God of "all things, as well as the one who feeds". At first, these pillars of worship began only as a pile of "phallus-shaped" stones to which tribute was given. Over time, they evolved into four-sided pillars.

The number 4 was associated with Hermes, who had been born on the 4th day. The letter that represents the number 4 in Greek is the delta, a transcendent figure triangle associated with divinity. Later, to these stone pillars or cairns a head of God was added at the end. There are certain parallels between the Greek God Hermes and the Egyptian God "Min", both were represented in an "itifalica" way with the erect phallus and adored as custodians of the roads.

²⁷⁴**Pan** (in Greek, 'v, 'all') was the demigod of the shepherds and flocks in Greek mythology. He was especially revered in Arcadia, despite not having large shrines in his honor in that region. In Roman mythology this God is identified with Faun. The name of Pan begins with the sacred character π , in reference to the fact that π is everything.

The Greeks associated the God Min, their God Pan, who was represented as a "goat" as a metaphor for the fertility of the natural world. It is possible that the evolution of the worship of Hermes as a pillar and guardian of the ways, occurred as a possible interpretation of Egyptian myths. "Ahh Djuty"²⁷⁵ is the name given by the Egyptians to "Thot" is its lunar aspect, "Thot" as the expression of the phases of the moon, which was later linked in a new religious syncretism to the God "Min" creating a "Thot-Min" or a new lunar deity that later, in the Greek world, was assimilated to the worship of God "Hermes".

Such important gods of the Greek pantheon as "Pan" or "Hermes" were first worshiped in the Arcadia region, (Αρκαδία), which means in Greek "the first cause". Hermes' symbols are the rooster, and the turtle. It can be recognized by its purse and hat: the "Petaso", as well as its caduceus. He is the main God of thieves, for his cunning and sagacity, he himself escaped at the time of being born of "Maya"²⁷⁶,

²⁷⁵God of the moon in Egypt, during the middle period of Egypt was associated with the God Jonsu, both were portrayed as eternal youth.

²⁷⁶In Hinduism, **maia** or **maya** is the illusion, an illusory or unreal image. More specifically, in Hinduism the reality or the entire universe of phenomenal things that appear as existing is usually considered to be illusory. That is to say, they make the fabric of the maya and that, for example, human beings tend to be trapped by karma by being, many times joyfully, trapped in the maya.

which in Greek means "little mother", but according to the Vedic Indo-Iranian root its meaning is illusion. In this there are certain parallels with the life of "Buddha gautama", both have a mother whose name is "Maya" and both are fully conscious at birth. Hermes, in Greece, was considered the patron saint of gymnastic games, he was made patron saint of "athletes".

At the same time, in India, the Buddha liked to play "kabaddi", a game very similar to wrestling. "Maya" in Roman mythology, is the Goddess of spring and in her honor was named the month of May. Within Greek mythology, "Maya" is the oldest of the Pleiades, the seven daughters of Atlas. These mother Goddesses were born on Mount "Cylene" in Arcadia, as were Hermes and the God Pan, who were first worshiped in this Peloponnese region.

The mount "Cilene" gives birth to the name of the "lyre", invented by "Hermes" since the musical instrument in archaic Greece was called "cileiana". In the Homeric hymn to "Pan", it is remembered that "Hermes came to Arcadia as the God of Cylene." This can be interpreted as "Hermes came to the region of the first cause or of the arc, like God of the lyre in the shape of a turtle shell". The "Cilene",

Hermes' preferred instrument, has a particular geometry since the sides of this dome are "hexagonal" creating a certain geometry of side 6, or glass where cosmic music plays, within this continent of the world. There are Indo-European mythologies where it was believed that the world was shaped like a turtle shell, that is, a world with hexagonal sides.

There is an aspect of female Hermes or Hermes called Goddess "Iris" ²⁷⁷ whose translation is "Rainbow", "Ἴρις" in Greek mythology is the daughter of "Taumante" whose meaning is "wonder" or "miracle", primordial sea God and the oceanic "Electra" in ancient Greek "Ἠλέκτρα", "Êléktra "A star of the constellation of the" pleiades ", its possible meaning is" brilliant ", as" elektrís "epithet of the moon, the Goddess" Iris "was considered sister of the" Harpies "in the" Iliad "and she was named as messenger of the Gods, a role that in the Odyssey is reserved for Hermes. The goddess Iris is married to "zephyr" "divine breath", west wind and is the messenger of "Hera", she shares the caduceus or rod

²⁷⁷n Greek mythology, **Iris** (in Greek Ἴρις, 'rainbow') is the daughter of Taumante and the oceanic Electra and sister of the Harpies. In the Iliad, she is described as a messenger from the Gods. However, in the Odyssey this role is reserved for Hermes. Iris is the personification of the rainbow that announces the covenant of humans and Gods and the end of the storm. Like Hermes, she is in charge of getting the messages of the Gods to human beings. She is married to Zephyr, God of the West Wind.

of "Hermes". He carries a jug of "Styx" water from the verb "hate, detest", a water source from the "Arcadia" region, which ended in hell. It also personified a Hades river, the name "Iris" has an Indo-European etymological base that comes from the word "wei" (bend, twist, bow), which gives an interesting reflection since all these allegories and myths are founded in the light and in the Arches, ancestral idea that the universe floats in the waters of time, and the earth is a space of an island or a ship, where all things are contained.

The first arch contemplated by mankind was the lunar arch, and the paradigmatic image of the "rainbows". The word iris, in Greek “ἶρις”, has a particularity, the letter “Rho”, shaped like a Latin “P”, whose genesis is the mouth-shaped logo belonging to the cult of “Ra”, represents numbers and fractions and hides the number 3.1416, the guiding center or master of all numbers. The initial of the name "Iris" is the letter Iota, shaped like a Latin "I" whose genesis, like the Hebrew letter "Yod", is the Egyptian logogram belonging to the worship of the Egyptian God "Seth", known as breath every consumer.

Therefore, if we analyze the word as if it were an anagram, it can be seen that the breath or genesis of

the world interpreted as "divine breath", is wrapped around the letter "Rho", that is, the number π . It is possible that the etymology of the word iris is related to the Egyptian word (irtyu) Egyptian Blue, a bluish pigment that represented the deep blue of the sky as the depth of the ocean. This color is formed thanks to the fusion of metals such as copper and silica. It is the characteristic color of the God Amon, the hidden one.

The Egyptians saw in the human "Iris" a fraction in mathematics. The eye of Horus and its genesis, the eye of "Ra", represented fractions and geometries, and the pupil of the eye of "Ra" was seen as $1/16$ and $1/32$ volume fractions of "Hekat" respectively.

The iris represented the fraction $1/4$ and the tear of the eye of "Ra" was considered $1/64$, equal to the result given in the papyrus "Rhind", the oldest papyrus that remains in mathematics. As a result, for squaring the circle, this can be seen in problem number 50 of this papyrus, which expresses for a square of 8 units an area of 64 and for a circle of diameter 9 the same result.

The mythology of the turtle shell in the East

[OBJ]

To the mythical emperor Fu-xi,²⁷⁸ One of the 5 mythological emperors of ancient China, he is considered the inventor of human institutions and sciences, such as geometry and mathematics. He is credited with inventing writing, hunting, and fishing. Legend has it that the emperor discovers the eight trigrams, "Bacua", which are the basis of the (I-chin), "the book of mutations". On the back of a mythological animal, a "turtle shell", or a horse dragon, is presumed, this being emerged from the yellow river, (He-tú) in Chinese. Its characteristic logo is known as the

²⁷⁸Fuxi or Fu Xi (Chinese: 伏羲, pinyin Fúxī, Wade-Giles: Fu-hsi or Fu Hsi) was the first of the mythological three augustians and five emperors of ancient China. It is also known as Pa (庖犧; páoxī). He is credited with inventing writing, fishing, and hunting. Apparently he was half man, half snake. Yellow Emperor can be translated as King of the yellow mud, it takes its name from the yellow river where it emerged, as a fish like the god Enki in the Sumerian culture

276



Yellow River diagram. In China they saw this river as "the source of all waters" or "source of life". From this trigram it is said that Chinese calligraphy arose, "a myth similar to the invention of writing by the God Thoth, in Egypt". Along with "Huang Di", he is credited with inventing the first musical instrument. In different tombstones of the Han dynasty, he was drawn together with his wife and sister "Nüwa", both with human bodies and Fish tail, in their hand they carry instruments of geometry or celestial observation. This myth has certain parallels with the myth of En-Ki, (Lord of the earth, or lord of the mud).

In Sumer, "Lord of the groundwater" and custodian of the earth, his sister and wife Nirhusag assists in the creation of the human race, using clay to mold and give life to the first human being, a mythology similar to the Chinese narrative about the birth of humanity, where the Goddess "Nüwa" creates the first human being from the mud of the Yellow River. All of these stories have a common Indo-European root. The story tells that the Goddess and protector of the human race "Nüwa", in order not to deform the new human being made with clay, she winds it in a thread, so that the clay does not lose its original form. One of the myths attributed to "Nüwa"

is to repair the celestial wall, which, if it fell, would destroy the world. Cut the leg of a turtle and use it as a support for the sky, repairing the wall of the sky using 5 colored melted stones.

Nirhusag²⁷⁹ y Nüwa they are prototypes of archaic first mothers or Venus from the Indo-European world. The symbol with which Nirhusag is recognized in Sumer, is a sign in the shape of Omega, very similar to the Greek letter that bears that name. Another shape associated with the mother Goddesses of antiquity is the cube from which 8 right triangles arise, 2 per side, as well as the symbol of the sun of the "Tartesia" culture in southern Spain. This cubic philosophical sun hides the number π , it is possible that all these myths have a common Indo-European base associated with eternity in Egypt, the infinite number figure associated with the god Heh, the god of eternity whose symbol is the

²⁷⁹In Sumerian mythology, **Nirhusag** is the better known name of Ki, she was the Earth and mother Goddess who generally appeared as the sister of Enlil but, in some traditions, she was his consort. Possibly she was born from the union of An and Nammu, or, many times, she appears as the daughter of Kishar. In the early days, she was separated from heaven (An) and taken out by Enlil. With the name of Antu, she appears as the progenitor of most of the Gods, of the Anunaki, the Igigi and the Utukku, with the assistance of Enki produces animal and plant life. Ninhursag means 'Lady of the Sacred Hills'. She has many other names, Ki = Earth, Nintu = Lady of Birth, Ninmah = Lady August, Dingirmah, Aruru, Uriash, Belit-ili, as Enki's wife she was generally called Damgalnuna or Damkina. She was primarily a Goddess of fertility, in some hymns she is identified as "true and great mistress of heaven" and that the Kings of Sumer "were nourished by the milk of Nirhusag". Legend has it that she created the hills and mountains, and that her name was changed by her son Ninurta, from Ninmah to Ninursag to commemorate that fact.

8-pointed star, the place where the winds are born, the house of Triton (Antarctica for the ancient world whose symbol was the shell of the turtle and in Egypt it took the symbolic form of Ra's eye.

Myths associated with Emperor Fu-xi

“In the Lake of Roars, west of the Principality of Wu, resides the Deity of Thunder, who has the body of a dragon and the head of a person. It produces, when hitting the gut, the boom (thunder noise). The Lake of Thunder had emerged from a giant footprint. Someone from the Hua-xu clan stepped on it and gave birth to Fuxi, who had the body of a snake and the head of a person, was wise and possessed of all knowledge. "²⁸⁰

“The Erected Tree (The name alludes to the myth of the fundamental post), is found in Duguang. It is the tree that all enlightened beings use to get on and off the sky. It casts no shadow at noon, the screams below it are inaudible, it is at the very center of heaven and earth. "

²⁸⁰These myths are related in the book "Of the Mountains and the Seas", it has been considered as one of the pillars on which the magical and mythical reality lived by the Chinese in their voluntary isolation, in which dragons and phoenix have been supported they had an existence as real as tigers and lions.

In the interior areas, between the Negro and Verde rivers, there are nine hills that are surrounded (circled) by a river. In that place there is a tree called Erected Tree that gives a green leaf, a purple body, a black flower and a yellow fruit. High it reaches a height of thousands of elbows, "chi" lacks branches on the stem but has many and patterned shapes on the top, and also many and very coiled vines.

It also produces fruits similar to those of hemp and leaves similar to those of lemon trees. It is the tree that the "yellow emperor" used to get to Heaven. It had been erected by the Yellow Emperor, Fu-xi (Archetype of Moon Gods like Min, or Thot in Egypt). Mythology tells that "The East was related to the Wood element" and its emperor was Fu-xi "Blue King", whose assistant was called Jumang, "The emperor carries a compass in his hand and produces Spring." Regarding this legend, the "Emperor Fu-xi, continued in his government, the virtues of the Wood element". After he died, offerings were made to places always to the East.²⁸¹

²⁸¹ South America, Antarctica with the Falkland Islands.

The Book of Transformations or "I Ching"²⁸² ("Continuous change"), delves into the figure of the Blue Emperor, when he states that "The creator of the dynasty", Fu-xi in ancient times, was the father of civilization.

He looked in the sky and in his signs looking for a pattern, he observed with veneration the earth to extract the laws, and he fixed his attention on the drawings and the forms that are seen, both in the fur of the beasts and of the birds as on earth. In this way, he managed to have the patterns, geometric drawings, of what was in his environment and in the larger patterns of distant objects. And based on all that, he invented the eight trigrams, by means of which it was possible to understand the power of things and deities deducing the reality of each thing in the universe. It is also associated with the figure of Fu-xi, the creation of the string instrument Se,²⁸³ a kind of 12-string zither, and the composition of the rider's song. Emperor Blue, taught the collective

²⁸²The **I Ching**, Yijing or I King (in traditional Chinese: 易經; in simplified Chinese: 易经; in pinyin: yì jīng) is a Chinese oracular book whose first texts are supposed to be written around 1200 BC. C. He is one of the Five Confucian Classics.

²⁸³Fu-xi, like Hermes, after decoding the symbols of the natural world creates the first musical instrument.

Human to weave imitating spiders. On the Fusang tree or tree of life in Chinese culture, it appears in some very old paintings from the East.

Eight birds perched on a tree and a ninth peering into the sky in a stone painting of the Temple of the Ancients in Wuliang, Shandong Province, at the tomb of the Western Han dynasty (206 BC-25) in Mawangdui province from Hunan, a silk painting called "Guide of Souls" was unearthed, showing a Fusang (plates XII and XIII).

The painting can be divided into three parts: the celestial world, the human world and the terrestrial world. The earth is represented by two mythological beings, possibly dragons, whose passage through a decorative jade object whose meaning is the union of yin and yang. Above said object, "jade vase", is the world of beings human, and below, the terrestrial world or "underworld". The earth is on a species of turtle.

Above the heads of the dragons are two phoenixes, on which rest two guardian deities of the gate of heaven. In this world is Fu-xi (the first human), as King of the world, who marches with the help of five phoenixes. To his right is a bird in the sun, on the left a rabbit and a toad within the moon. Beneath him,

nine suns among the crisscrossing branches of the "Fusang."

In Hindu mythology, the cosmos floats on an ocean of milk, circumscribed by a sacred cobra. In this ocean, a turtle supported by four elephants swims from the four cardinal points. The name of the turtle that supported the earth was "akupera", associated with the God Visnú of Hindu mythology whose incarnations are: Fish, turtle, wild boar, lion, dwarf, Visnu Brahma, Visnu-Rama, Visnu-Krichna , Visnu-Buddha, and finally, in the future, Visnu-Kalké. Its attributes are: The arrow, the palm, the mace, the tiara and the ruby.

Their nicknames: Ananta-Infinito, Hari-Ladrón, salvador, Madhana-La miel, Mukanda-Liberator, Narayana-Origen. La tortuga es nombrada en un pasaje específico de la biblia. "Rompiste las cabezas del Leviatán; y lo diste por comida a las tortugas de mar".

(Salmo 74:14)

Leviathan's translation of the Hebrew לִיָּיָתָן, liwyatan, is "coiled," a figure associated with sea monsters or

even the ancient Hebrew form in which whales were called.

In North American mythology, the Cheyenne Indians associated the land with the shape of a turtle.

According to legend, in the beginning there was nothing, just emptiness. The great spirit created a great source of salt water called the source of life, produced beings, fish, conches, geese, and ducks. Then he created the light and the animals that had no solid ground on which to rest.

He called the turtle grandmother to support the earth on its shell and provide support to heaven and beings. "Maheo", the great spirit, in love with Earth Woman, offered his rib as a demonstration of love so that he was not alone and had a part of him. From his rib the man was born, and another rib he delivered, so that this man would have a companion, the woman.

Cheyenne popular mythology

"Z, speaking to his disciples, comments: The sound of the turtle is heard throughout the earth, death approaches us all."

From the Film Zardoz, by John Boorman [284](#)

“In the ocean, the turtle of eternal youth plays. On its back, the three sacred mountains stand, Horai, Hojo, Eishu. The years of these mountains and the turtle that carries them, added together, I wish for you. All that I would give you. ”

Poem taken from "The Dance of the Dust. Selections from the Ryojin-hisho", compiled by Go Shirakawa

[284](#)**Zardoz** is an American film directed by John Boorman in 1974. Made on a low budget but with a high philosophical content, Zardoz is an allegory set in a post-apocalyptic future. It deals with topics such as immortality, the oligarchy and social segregation, and makes continuous references to The Wizard of Oz with a certain irony.

The Genesis of the Western City

The most explicit references to the founding rite of the city in the West have come to us through stories and allegories of the Etruscan people, of their closest heirs to the Romans, as well as of the Greek world and its mythologies related to the art of construction and the Arcadia region. All these traditions establish an ideal city model, "created in the image of the cosmos." The foundation of the city from the western perspective is an act of divine creation, which establishes a center or an omphalon on earth, as a link between earth and heaven. Knowing the divine will was a task performed by the "Augures"²⁸⁵ priests

²⁸⁵An **augur** was a priest from Ancient Rome who officially practiced divination. The augurs existed from the foundation of Rome, exercising a practice taken from Greeks and Etruscans. His corporation constituted one of the four prestigious priestly colleges of Ancient Rome. It was an official position, although there were also particular augurs. Only magistrates could consult official augurs, in special precincts. The official position was for life, compatible with magistracies or with other priestly positions. They had two types of books for their work: rituals and commentaries. The former contained fixed formulas, the latter collected summaries of the performances. There were two kinds of augures.

who in the Etruscan-Latin tradition scrutinized the sky and obtained through bird watching the right place, "for the establishment of the ideal city." In Greece, the Delphic oracle was consulted and in Samnius, a town in ancient Italy, the trail of a sacred animal such as the wolf or the woodpecker was followed. This ritual established the circle or ritual sphere on which the space and therefore the city to be founded was sacred.

The founding rite of the Etruscan-Latin tradition, consisted in its first phase of the search for divine signs, called this ritual instance "la Contemplatio", performed by a magistrate "Augur". The Contemplation consisted of looking for a high place, generally the top of a mountain, which, by virtue of the rite to be performed, becomes the Axis of the World and "Cosmic Mountain".

The rite refers to the recreation of the fundamental hill, Indo-European mythology that saw in the world a form of dome or "body of water" crowned by a ship or house of the deity and a sacred tree. In search of signs, "the Augur" scanned the sky and according to the form that the flight of the birds offered at that moment. He warned in them, two coordinates, two crossed axes that would configure, conveniently

drawn on the surface of the earth, the two main directions of the city, “the paradoxical image of the X and the circle of the earth, make up the anagram themselves sacred Arkho ”, related to the first cause of architecture. The Augur was the only one capable of determining the exact meaning of the signs noticed in the sky.

The knowledge acquired by the augur was obtained through initiation. Therefore, we are largely unaware of the syntax used in reading the symbols. However, in the event that everything was in accordance with the rite and the signs were favorable, he was in charge of communicating to others the convenience or not of founding a city in the previously chosen place. In the event that favorable celestial conditions were given, the city was thus inaugurated.

The Augur noticed in the sky the divine signs and coordinates, the point where they intersect, traced on the ground as a manifestation of the "divine plan" in the center of which the future city was planned. This sacred place was renamed "Templum", center and guiding axis of the manifestation. The "Templum"²⁸⁶

²⁸⁶A **templum** (Latin term, plural, *templa*), in the religion of Ancient Rome, was originally the sacred space defined by an augur, recognized and ceremonially traced for ritual purposes

it could be drawn on the ground or gestured by some sacred gesture or ritual posture. Either way, it represented a synthesis of the general order of heaven, in a certain place. In the case that the Augur drew the diagram on the ground, it was generally circular and divided the territory into four parts, or quadrants, something common to the planimetry of archaic cities in the shape of a circle.

There are interesting parallels between the diagram of the future city, created by the Augur, as pontiff, or link between heaven and earth and the anagram of the word "Arkho", a word from which the word architecture arises that can be synthesized in divine cause of construction, as of the archetype "Ptah" in Egypt, cradle of sacred architecture. The God "Ptah" carries on his chest a huge X, a planimetry of the primeval temples, in the center of which the sacred space of the profane was divided into well differentiated parts. In general, an access door was placed to the most private part of the temple in the center of the X. On the other hand, in the subsoil of the Templum, a cavity called "mundus" was built in which three things were deposited: the remains of the bird that was the carrier of the good Auguries, a handful of earth brought from a sister city and the

remains of a foundational hero. Thus, the mundus²⁸⁷ it was structured in its three cosmic levels: Heaven represented by the bird, Man, foundational hero or celestial man, and Earth as continent or matrix. In the union of these elements, the city center was configured.

The mundus was a hollow that was covered with a square stone slab, on which an altar was erected where a fire was lit that became the focus of the city. "The altar of Apollo", in Delphi, was shaped like a cube, and underneath was Pithon the serpent, the animal killed by Apollo, and from which the altar that was renamed Plinth, "brick" takes its name. In the founding myth, "Latin Etruscan" is the dead or mythological hero that gives the city its name, a secret name, another of priestly worship and the public name, which created a synthesis of meanings in these names.

The founding rite of the city of Rome is in harmony with what has been previously exposed, where the Etruscan Roman mythology creates a story with a high symbolic content. The rite of locating the

²⁸⁷Sacred place under the temple altar where a sacred animal and a founding Hero were buried. In the case of the temple dedicated to Apollo at Delphi, the animal was the python.

city's sacred space is carried out by Romulus and Remus²⁸⁸, two twin brothers, who, in order not to overthrow their grandfather on the throne, leave for Alba Longa, the place where the pastor had found them, as babies. In this place they discuss where to build the city of Rome, Romulus wanted to build his city on the Palatine Hill, and Remus on the Aventine.

Since they were both twin brothers, the birthright had no effect. Therefore, they had to choose the King in a different way and decided that whoever saw the most vultures would win. Remo saw 6 vultures, Romulus saw double and triumphed over his brother (in this founding allegory, explicit mention is made of the ritual of the "Contemplatio")²⁸⁹. Romulus, as supreme pontiff, demarcates the city, dividing the space into 4 quadrants. The city becomes the sacred space or circle of the earth, in whose center is the "Templum". Demarcate the limits of your city and order that no

²⁸⁸S According to **Roman tradition**, the twin brothers Romulus (771-717 BC) and Remus (771-753 BC) were in charge of founding Rome. Ultimately it would be only Romulus who founded it, becoming first King. The current historiography considers this tradition false, fixing the origin of the city at the end of the 7th century BC. C.

²⁸⁹The contemplation of the flight of birds, in the Etruscan rite, it was sought to visualize Crows as a sign of the Gods.

one trespasses them during the ceremony. Rowing²⁹⁰, Unaware of the continent imposed by his brother, he dies as a result of his actions, and buries him in the place where he wanted to found Remoria. Rome is officially established on April 21, 753 B.C. This account can be read in Plutarch's book "Parallel Lives" L1, 11 1. The Templum could be created temporarily or permanently, depending on its legal purpose. Auspices and meetings of the Senate were illegal unless they were held in a Templum.

If the place where the Senate was meeting was not available for any reason, an augur should apply the appropriate religious formula to provide a valid legal alternative.

To create a Templum, the augur aligned his observation area (a square that marked the ritual space) with the cardinal points of heaven and earth. The altar and its entrance were located on the east-west axis. He who sacrifices stood facing east.

The area thus sacred was then, "defined and liberated" (*effatum et liberatum*). In most cases the signs to the left of the augur (north) showed divine

²⁹⁰The symbolic name of **Remus** and **Romulus** alludes to the sacred anagram Arkho, in whose center the letter Rho, the numerical center emitting reality associated with the God Ra.

approval and to his right (south) disapproval. In the event that a Templar stone building was built following this plan with the same marked plan, they were considered sacred in perpetuity. Rome itself was itself a kind of "Templum", with the pomerium as the sacred boundary and the Arx (citadel) and the Quirinal and Palatine hills as landmarks.

The augurs also had the authority to establish multiple Templum beyond the pomerium, provided the same augural principles were used. In the Roman camps, the usual procedures for establishing a Templum were also followed and inside this inviolable sacred precinct, the insignia were placed. The architect Vitruvius, in his codex "De Architectura", always uses the word "Templum" to refer to a sacred precinct, in the technical sense of space defined through an omen, using stone for the building itself.

A sacred building, considered as special, could be a sacred aedes²⁹¹. For it to be considered a

²⁹¹The **aedes** was the dwelling place of a God. Therefore, it was a structure that housed the image of a deity, it is distinguished from the templum or sacred district. Aedes is one of several Latin words that can be translated as "sanctuary" or "temple", see also delubrum and fanum. For example, the Temple of Vesta at Rome is called in English was in America an aedes. See also the diminutive aedicule, a small sanctuary.

Templum, it had to be confirmed by the Gods,
through the augurs.

OBJ

294



The classical orders of architecture

The different classical orders of architecture are distinguished by the style of their ornamental representations and by the use of the module or organicity in the architectural composition. 3 classical orders are recognized as a legacy of antiquity²⁹², known as Doric, Ionian and Corinthian. Later, the Romans added the Composite and Tuscan styles, this style in particular was simpler than the Doric style and involves an interpretation or reworking by the Roman people of the Etruscan column style. Each style in particular has different capitals and entablatures, and sometimes they were produced, in the perimeter of the column vertically,

²⁹²These rules of composition were developed in Greece and reached maturity in the Classic Period from the 5th century BC. C. and gave rise to the creation of three orders: the Doric, the Ionian and the Corinthian (considered by some authors a variation of the Ionian). From the 1st century BC. C. were reworked and adapted in the Roman Empire giving rise to two other orders: the Tuscan (simplified version of the Doric) and the Composite (combination between Ionian and Corinthian). The Vitruvian manual "De Architectura", written in the 1st century BC. C., was the only legacy written about architecture in Antiquity to survive the passage of time.

grooves that accompanied the entire shaft of it. The number of striations accompanying the Doric column is 20 units with a marked symbolic purpose. The columns of the 3 orders are wider at the base and narrower at the capital, creating the image of a slender column. In architecture, the purpose of narrowing the column as it gains height is called “éntasis”, the visual key to the effect on the column's stem is due, according to “Herón de Alejandría”,²⁹³ that it corrects the optical illusion of the concavity of the same that would be visible to the human eye if the correction were not made.

The historian "Vincent scully" points out that the weight that the column supports on itself, seems to drop on the weight that it supports and creates the effect of entasis or curvature of the shaft. This thesis agrees with the etymology of the word éntasis, which derives from the Greek word (enteino), whose meaning is "to stretch or tighten firmly". The height of the columns in the different classical orders is visually measured and organized in relation to their diameter. For example, the Doric column has a height of 6 or 7 diameters, it is in a ratio of 6 to 1

²⁹³**Heron (or Hero)** of Alexandria (Greek: Ἡρωνὸς Ἀλεξανδρεῦς, 1st century AD) was a Hellenistic engineer and mathematician who excelled in Alexandria (in the Roman province of Egypt). He worked as an engineer in his hometown, Alexandria. This Greek is considered one of the greatest scientists and inventors of antiquity and his work is representative of the Hellenistic scientific tradition.

with respect to the width of its base. The
The Ionic column has a ratio of 8 to 1. And the
Corinthian column, the slimmest of all, has a ratio of
10 to 1. The diameter at its base, used as a built-in
module, repeats its height 10 times. All of these
modular relationships are symbolic and related to the
implicit meaning expressed by the style as a whole.
Vitruvius, in his classic treatise on architecture,
writes: "The Doric style, for having the lowest
column and for giving the sensation of robustness,
was dedicated to male Gods and the Ionic style,
being more slender, was dedicated to female
Goddesses".

The number, 6 representative of the Doric
column, was very important in its symbolic
construction, since it embodies the "cosmic fire", an
attribute of Gods such as Poseidon or Neptune,
whose temples were built in Doric style. The number
8, which in all Indo-European antiquity was
associated with the movement of Venus in the sky,
was used as a symbol in the Ionic column, in the
relationship between the diameter of the column and
its height, which had an elevation of 8 diameters.
Ionic-style temples were dedicated to mother

Goddesses, such as being the Goddess Hera²⁹⁴, the first Goddess who was represented with a temple of this style, or the goddess Athena Nike, Athena Victorious (Αθηνάς Νίκης). The Ionic order originated in the 6th century B.C. in the Ionia region, which is located on the coastal strip and islands of Southeast Asia Minor. It was very popular in the archaic period between 780 to 480 B.C.

Vitruvius, in his treatise on architecture, comments that the Doric has a base of robust male body proportions, while the Ionian depends on the "most elegant" proportions of the female body. Although it does not name its source, it must be in the traditions passed down from Hellenistic theorists, such as Hermogenes de Priene, the architect of a famous temple to Artemis in Magnesia, on the Meander in Lydia (today Turkey).

The Ionian order came to the continent from eastern Greece, and as a style it is related to the Aeolic order, which fell into disuse at the end of the Greek archaic period. This style is characterized by estrías esbeltas, una base más ancha y dos volutas

²⁹⁴**Hera** (ancient Greek γριεγοπα̑ Hēra, or equivalently: Ἥρῃ Hērē in Ionian and Homeric Greek), legitimate wife of Zeus and one of the three sisters of Zeus in the Olympian pantheon of classical Greek mythology. In addition, she held the position of Queen of the Gods. Its equivalent in Roman mythology Juno. The cow and later the peacock were slaughtered. Her mother was Rea and her father Crono.

Opposite called scrolls, a closed palm leaf was engraved at the end of the capital and between the scrolls, giving the visual impression of a fundamental pole, like those used in Sumer's architecture, a symbolic pole as the axis of the world. Vitruvius writes, in the book (IV) of his treatise on architecture, that what is necessary for the drawing of the scrolls and their subsequent carving in stone, “The only tools are a ruler, a right angle, (to establish a midpoint) and a compass”.

Below the scrolls, the Ionic column may have a large collar or bands that separate the capital from the striated axis, the top or slab of the column is enriched with ovals and darts²⁹⁵, ornaments at the end of the column between the scrolls and the top, whose shape is rectangular unlike the slab or termination of the Doric column, whose shape is a perfect square, ending the abacus.

This final form of the column or abacus is wound in spirals in the Ionic, in the Corinthian it is stylized and in the Doric it is only a square-shaped slab, which leads us to interesting reflections. If we

²⁹⁵**Molding** of the cornice of an entablature, located just below the crown and immediately above the frieze. Also called bedding molding.

study the columns from their geometric aspect and seeing them from their base as if we were looking through their axis, the Doric column hides the secret of squaring the circle, since it presents the image of a square circumscribing a series of concentric circles.

The Ionic column contains the mystery of the spirals and the emblematic number of 5 as well as 8, numbers representative of the movement of Venus in the sky. And the Corinthian style personifies a synthesis between the two previous styles, and supposes a crowning in the light as a symbol of the eternal healthiness that many called immortality.

Corinthian style²⁹⁶ it is the last of the three classic styles and was developed during the 4th century B.C. It is named after the city of Corinth, with which it was related.

The oldest example of Corinthian style was found in the temple of Apollo Epicurus in Bassae, in the Arcadia region around 450 - 420 B.C. It is not part of the order of the temple itself, which has a Doric colonnade that surrounds the temple and one of the Ionic order in the cella of the enclosure.

²⁹⁶It was created as a representation of the Apollo-Asclepius cult. It can be interpreted as the Greek version of the fundamental pillar, also a philosophical sun.

A single Corinthian column is free, centered in the cella, as an example of a votive column. In the Greek archaic period, gods or celestial archetypes were worshiped in the form of votive columns ending in a bust, or as a pile of stones, as in the case of the god Hermes, who was worshiped in the form of a stone column of four sides.

The name Hermes derives from the Greek word herma, whose meaning is stone or pillar. In the Arcadia region many of the deities were born who were later worshiped in the rest of Europe, as in the case of the God "Hermes" (whom the Romans called Mercury), the Goddess "Iris" or the God "Bread".

All of these deities were first worshiped in the Arcadia region, "the cradle of the Gods."

Interestingly, the name Arcadia, in Greek, means the region where the beginning of construction is born, or the first cause of it. A Corinthian capital carefully buried in antiquity in the circular foundations of the "Tholos"²⁹⁷ de Epidauro se recuperó durante las

²⁹⁷A **Tholos** or **tolos** (from the Greek θόλος) and plural tholoi is, in the architecture of Ancient Greece, a circular construction. The first houses of this type date back to the Neolithic. Similarly, certain circular plan funeral constructions, such as those used in the Mycenaean culture, are called Tholos. The archetypal of these tombs is the "Treasure of Atreus".

Finally, Tholos mainly designates a classical-style temple, generally Greek, with a circular plan surrounded by a colonnade. The best known is the Tholos of Delphi.

modern archaeological campaigns. Its enigmatic presence and magnificent conservation have been explained as a burial of a sculptor so that the stonemasons of future generations had a role model of this style. This capital, the oldest preserved in Corinthian style, is currently in the Epidauros archaeological museum.

The Corinthian style may have started as a form of worship or worship of the God Apollo or his son Asclepius, the God of medicine and wholesomeness in Greece, whom the Romans called Aesculapius, since the oldest Corinthian pillar is found within from a temple to Apollo, Epicurean in the Arcadia region.

Both Gods were considered parents of medicine and health. Later, the Roman writer Vitruvius relates that the Corinthian order had been invented by Callimachus, a Greek architect and sculptor who was inspired by the vision of a basket that had been left in the grave of a girl. Some of her toys were in it, and a square tile had been placed on top of it, to protect them from the weather, an acanthus plant had grown through the woven basket, mixing its thorny deeply cut leaves with the fabric of the same, giving the impression of a capital on the

ground, showing the acanthus flowers below the stone slab. In this symbolic way, the sculptor Calímaco, when seeing the basket in the tomb of the young woman, creates the capital of this style, a story that only appears in Vitruvio's book. No other documentary sources of it are known. The clear reference to a tree pillar as can be read in hymns dedicated to the God Apollo, "Apollo Delfino", represented as a dolphin, also in feminine form and as a tree.

From this fact it can be deduced that the Corinthian column arose in its primitive form as a cult to the God Apollo represented as a Tree. The Corinthian style spread throughout the Indo-European world until reaching India, where they can be seen in the "Gandhara" region.²⁹⁸ In the north of Pakistan, uniquely styled columns topped with images of the Buddha instead of the characteristic acanthus flower of the traditional Greek pillars.

²⁹⁸**Gandhāra** is a historical region that corresponds to the southeast of present-day Afghanistan, to the center and north of Pakistan, and to the northwest of India (including most of Kashmir). Gandhāra was satrapy of the Persian Empire of the Achaemenids from the 6th century BC. C. It was conquered by the Greeks during the expedition of Alexander the Great and remained Hellenistic with the Greek Hindu sovereigns, until it was annexed to the Kushana empire (which adopted the Greek cultural heritage). Gandhara was an important center of Buddhism, whose art (thanks to Greek influences) is known as Greco-Buddhist art.

The acanthus plant was used in ancient times as a medicinal plant and it was customary to leave them in cemeteries in the Mediterranean world.

Creating the image of a flourishing in symbolic death, there are certain cultural parallels between the fundamental pillar of creation in archaic Egypt and the Corinthian-style capital of the Greek world.

The God Osiris was represented as a branch, crowning a pillar, which symbolized the God "Sth". This image of a fundamental pole crowned in light as a tree appears in the papyrus "Dramatic of the ramesseum", the oldest known version of the Egyptian book of the dead on papyrus, and of the epic fight or drama between Osiris and Seth, papyrus that was found buried at the base of a column in the temple of Ramses.

This cultural representation of Gods as columns, predates the Greek culture, in about 2000 years and could be the storyline of the worship of fundamental pillars enthroned with branches of the Indo-European world, stories that like the sacred trees of the culture of Sumer,

They synthesize the myth of the crowning of the light or tree of life. In order to shed more light on the symbol of the pillar and the possible worship of Apollo as a Corinthian column, it is necessary to analyze the etymology of the name of God, as well as its symbolic and archetypal components that define and delimit this deity of medicine and "True light", epithet with which Apollo was usually known. During the Hellenistic period it was associated with helios, "God sun" or "Phoebus" according to the Romans, whose translation is "radiant". It should be noted that all the Indo-European Gods with solar characteristics represent "philosophical suns" just like the "Egyptian Ra".

Apollo reveals himself as a philosophical sun, whose essence is numbers and in whose center is the numerical paradigm 3,1416. This can be deduced because the Corinthian column had specific proportions linked to an imaginary loaded with symbology. The proportions in the elevation of the columns of the classic styles are related to specific numbers, such as the Corinthian column whose elevation is 10 diameters. The number 10 represents

a "tetrarkys"²⁹⁹, in Greek (τετρακτύς), Pythagorean decade. This number was considered perfect in ancient times. It is quite possible that Pythagoras learned about this logo later known as "tetrarkys" from North Africa and the Berber culture, a logo engraved in stones by the Berber nomadic peoples, dating back thousands of years. Stones carved with this logo have been found in the "guache" culture on the island of Tenerife, dating back 3,000 years.

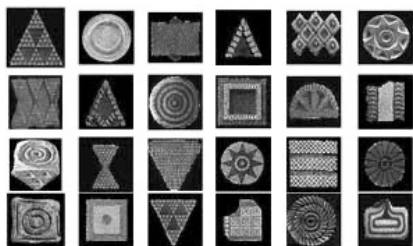


Logos of the Guache culture on the island of Tenerife 1000 B.C. Note that some of these figures are Tetrarkys.

Therefore, we can deduce that the 10 and a certain symbolic geometric structure of triangles, were, from time immemorial, attributes of the deity. Vitruvius' architectural treatise "The 10 architecture

²⁹⁹The **Tetrarkys** (Τετρακτύς in Greek) or Tetraktes is a triangular figure consisting of ten points arranged in four rows, with one, two, three, and four points in each row. As a mystical symbol, it was v important to the followers of the Pythagoreans. Vitruvius' treatise is a form of tetrarkys of Armed Architecture as an intellectual edifice.

306



books", the first classical architectural treatise that reaches us from the ancient world, whose cultural value is incalculable, has a pyramid and numerical structure emulating the "tetrarkys", in whose center, the books V and VI of the treatise, Vitruvius writes on the "cubic reason" and the symbology associated with the construction of certain paradigms, numerical, as a form of cosmic construction. Tetrarkys means "Cute" in Greek³⁰⁰ and "Cosmos" or tetrad, the four elements.^[OBJ]

The Monad o 3,1416

The numbers exposed by Vitruvius in the center of his treatise, as if it were an intellectual building, are 6 and 216 (cubic number), 10, and what he calls the most perfect number, number 16. The number 10, Throughout the Indo-European world, it was always an attribute of God's perfection. Within

³⁰⁰**Monad** (from the Greek μονάς monas, "unit" of μόνος monkeys, "one", "alone", "unique", the source, or the One) according to the Pythagoreans, was a term for God or the first being or the original unity, or for the totality of all beings, with the meaning of "without division". For the Pythagoreans, the generation of the series of numbers is related to objects of geometry, as well as to cosmogony. According to Diogenes Laertius, the monad evolves into the dyad, from it to the numbers, from the numbers to the points, then the lines, the two-dimensional entities, the three-dimensional entities, the bodies and, finally, the four elements, earth, water, fire and air, from which the rest of our world is built. The symbol for the monad inside the Pythagorean school was the circle with the dot in the middle.

307



the Semitic and Canaanite culture as well as Phoenician the cradle of European alphabets, it was related to the letter Yod, Iota in Greek, logo that was born from the worship of the Semitic people during their stay in Egypt to the God "Seth", considered "fire cosmic", or breath of fire, something common to many of the deities of the Sinai desert and North Africa. The God "Seth", as we know, was represented as a fundamental pillar.

Another important characteristic of the Corinthian column is that it is the only one that represents from its capital or abacus, the geometric structure of the decomposition of a Vesica Pisces, unlike the Doric column, whose upper slab is a perfect square, its symbol is the number 6, or the upper slab of the Ionic column that has a spiral shape or rolls.

This vesica pisces is an important element in symbolism through the ages, as an image of the achievement of enlightenment and the balance of opposites. Tarot card number 21 represents a female being free from the limitations of matter and time, inside a vesica pisces surrounded by bay leaves. To this Being was given the name "Pitia", in honor of the name of the serpent killed by Apollo.

The fundamental hill, in which the spirals are wound is called π , the Greek called this mound navel. If we study the Berber alphabet, we can say that it is possibly the oldest alphabet in the world since many logos were adopted due to their cultural proximity by the Egyptian people. This alphabet ends in the Yaz logo, known as spiritual freedom, which by studying its geometric shape, one can perceive the deconstruction of a Pisces vesica.

All the alphabets of the ancient world are logos that, like tarot cards, express states of consciousness and act as markers for certain events in the light. The name Apollo, in Homeric Greek Ἀπόλλων, Apollion, or in Aeolian Greek, Ἀπλουν, Aploun, in the Etruscan culture Apulu, has been known as God of the sun and of light, as well as of medicine and prophecy, in the figure of "Apollo pythius"³⁰¹. Delphi presided over the oracle. The hymns recognize him in Delphi in the feminine form, or in the form of a dolphin. The etymology of the name is uncertain, if we study its Doric root, the name is a cultural cognate of the Doric name, "Apellaïos" (Ἀπελλαῖος). These words are derived from the name apella, whose meaning is Wall or limit. Later it was used to

³⁰¹Apollo was worshiped at Delphi as a marble cube, in very specific references to certain numbers.

name the limits of a plaza. In the ancient Macedonian language πέλλα (pella) means stone. But there is a more interesting and archaic etymology, in Egypt before unification Anubis was called the Egyptian God guide of souls "Impu" or "Anpu"³⁰².

The Egyptian characters that make up the name of Anubis are the "cubic or stool" character from which the letter π or the number 3.1416 arises, the water graphic that provides the sound "nom" plus the logo with the shape of a "reed" "Which is pronounced as an "a" and the sparrow-shaped logo is pronounced as the "Ou" sound. These logos have as meaning in the geometric assembly of the name and seen from their numerical structure a "sun whose center is the character π", and the letters that represent a form of archaic alpha and omega that are the letters A, the logo of the water and the sparrow or Ou sound, which can be interpreted as the verb about space fertilizing forms.

This cultural transmigration of symbols from North Africa and the Sinai desert occurred naturally

³⁰²**Impu**, Anpu the name of the God Anubis in Egypt, Apu the city of the God Min, which the Greeks called Panopolis, in Etruscan Apulu (note the similarity of all these terms related to fundamental Hills and cubic characters).

to the Greek world, via trade and archaic alphabets such as Phoenician and Hebrew, the closest cultural links to that culture. Apollo is a solar deity, whose center is π , plus the Ou sound. This logo represents not only a sound, but also the number 6. The entire symbolic geometric paradigm of the solar Gods of antiquity revolves around the number 3.1416.

Apollo was represented with a lyre and as patron deity of the Muses. Hymns were dedicated to him that were called “peanes”. The lyre is received as a gift from the hands of God Hermes. Apollo, for the Pythagoreans, represented the cutie³⁰³ or the "One". Plotinus, a Neoplatonic writer, translates the name as "not many." For Herodotus, the God Apollo represents the Egyptian Horus. In its most archaic version, it was worshiped in the form of a "plinth", a ritual pedestal or marble cube, which was worshiped and whose translation from Greek is "brick". represented in friezes in Sumer, ended in a symbol shaped like a sacred pineapple, a logo similar to the "Omphalos"³⁰⁴ Greek used in the Delphi oracle, whose three-dimensional shape resembles a

³⁰³The **circle** with the dot in the middle, for the Egyptian culture the Egyptian Ra.

³⁰⁴The Omphalos stone resembles a honeycomb whose tissue resembles cells with hexagonal sides.

pineapple that had a hole in the top of the pineapple from which the oracle produced its message.

If we compare the image and the symbolism belonging to the God Anubis, whose pronunciation and writing in Egyptian hieroglyphics is "Anpu" or "Inpu" (note the similarity with the name of Apollo or Apulu), this is portrayed in the Egyptian book of the dead on a stool, as we can see in the Aní papyrus and other ancient papyri on the same theme.

The Egyptians kept two things on stools, the kanoptic bottles with the viscera, the lungs and the liver of the deceased, called these "sons of Horus" bottles. They were oriented towards the four cardinal points, the heart was never removed from the body, the only organ that remained with the mummy, as a symbol of the seat of thoughts and soul, acted as a pyramidon of this body tetrad.

Anubis guards the jars waiting for the awakening of the sons of Horus, who when opened like lotus flowers, produce immortality. There is a secret in man's womb, a secret that Asclepios the God of medicine, keeps in silence.

The Egyptians also guard on stool the games of Senet, the Egyptian chess (considered as the source

of this game the spell number 17 of the Egyptian book of the dead). As a symbol, it represented the triumph of the deceased over the “duality” game and the possibility of entering the Dwt.

It is extremely interesting that the Egyptian logo "stool" represents a cube, as well as the hieroglyphic letter P, initial of the divine name "Pitah", a deity known as "Great universal architect" and one of the oldest deities in the world, related to the art of architecture, cognate with the Indo-European God Diaus Pitar. Both gods were considered master potters, whose function was to create and shape the world from their pottery wheel, "the creator of ceramic objects" is the oldest title referring to architects. Lúppiter, the archaic Latin name for Jupiter, belongs to the same Indo-European root "Ptr" whose translation is clay or clay. At the center of these cubic deities is the number 3.1416.

Different epithets of the God Apollo, Aiglētēs, from αἴγλη, "light of the sun"), Helius; ἥλιος, Helios, literally "sun and shadow"), Phanaeus; Φαναῖος, Phanaios, literally "to give or bear the light"), and Lyceus; Λύκειος, Lykeios, from the Proto Greek λύκη, “light”). The meaning of the epithet "Lyceus" later became associated with Apollo Leto's

mother, who was the patron goddess of Lycia (Λυκία) and who was identified with the wolf (λύκος), which earned her the epithets Lycegenes ; Λυκηγενής, Lukēgenēs, literally "born of a wolf" or "born of Lycia" and Lycoctonus; Λυκοκτόνος, Lykoktonos, from λύκος, “wolf”, and κτείνειν, “to kill”). As the Sun God, the Romans referred to Apollo as the Sun, literally "sun and shadow" in Latin.

As we see, in all these epithets, those that are born of a wolf are born of light and their purpose is to become perfectly polished stones.

Himnos a Apolo

Callimachus, Hymn IV to Delos³⁰⁵

Nor Hera, in her discontent you feared, she bellowed terribly against all the women in labor who gave birth to their children for Zeus, and against Leto, because she suffered, unique among the Goddesses, she went to give birth a son more pleasing to Zeus than to Ares. Thus he exercised a vigilance in person from the ether, prey to an enormous fury,... Arcadia fled from her, from her, the sacred mountain of the Auge fled... Is it true that the trees were born at the same time as the nymphs?³⁰⁶

"Nymphs rejoice when the trees grow rain, nymphs, on the other hand, cry when the trees no longer have leaves." With them, Apollo, while still in the womb, was terribly irritated and pronounced this threat, which was not unfulfilled, against Teba: "Teba, why, unfortunately, do you test your destiny? Don't force me, against my will, to foretell. The tripod

³⁰⁵**Callimachus** (ancient GreekΚαλλίμαχος) (310 BC - 240 BC) was a poet and scholar, born in Cyrene and descendant of a noble family.

³⁰⁶He alludes to lighting as a tree metaphor.

headquarters in Pito do not concern me yet and the great snake is not dead yet, but that animal, with prodigious jaws, still crawls and covers the snowy Parnassus with nine circles of its tail around it. Being clear I will tell you something, sharper than if I prophesied from the laurel, run that I will soon reach you, when with blood I am going to wash my weapons, you, the children of a talkative woman, will be lucky. You will not be my babysitter, nor will the citerón I am pure also of those who are pure, I will take care of myself”. (Leto)³⁰⁷ he untied his girdle and leaned back, over his shoulder, against the trunk of a palm tree... a damp sweat ran down his body; she said at last, exasperated: “For what reason do you grieve your mother? This is, dear son, realize, the island that sails over the sea: it is born, my son, it is born, and soft salt finally from my lap”... The Goddess said, the swans that celebrated in their songs to the God described a circle, after leaving behind the “Pactolo meonio”, they surrounded Delos seven times, and with their songs they accompanied the birth of the birds of the Muses, for that reason later the child on the lyre put strings in such numbers, as

³⁰⁷In Greek mythology, **Leto** (in ancient Greek Λητώ Lêtô, in Doric Lato, ‘oblivion’) is a daughter of the titans Ceo and Febey, in the Olympic pantheon, mother to Zeus of the twins Apollo and Artemis. In Roman mythology her equivalent, as the mother of Phoebus and Diana, is Latona. With her sister Asteria, she was venerated as Goddess of the night and alternatively of the light of day.

the swans sang during their childbirth times, They no longer sang an eighth time, for he arose in the light.

Euripides, Ion 308

"Oh blessed Nike, come to the house where Pítica, flying, from the heights of Olympus, to the streets where Febo has his home, in the navel" Ónfalo

"which is the center of the earth, next to the revered tripod with choirs, it produces infallible oracles! ”.

Pausanias, Description of Greece Outside the temple of Apollo Pitio and on the left side, there is a sacred place where the tomb of Neoptolemus, who was the son of Achilles, is located. The Delphi make sacrifices every year. Going up from his grave, there is a small stone. Every day they pour olive oil on it, as well as raw wool. Regarding that stone, there is a belief that it was given to Chrono, the stone instead of the boy and that Chrono vomited it up.

308Euripides (in Greek, Ευριπίδης) (Salamis, 480 BC - Pella, 406 BC) was one of the three great tragic poets of antiquity, along with Aeschylus and Sophocles.

Higino, Fables ³⁰⁹

Python was the largest snake, born on earth, before Apollo appeared. On Mount Parnassus he used to pronounce the oracle, giving light Latona³¹⁰, his destiny would be to die. When the Python snake learned that she was pregnant with Jupiter, he pursued her to kill her, on Jupiter's order. The Aquilon wind carried Latona to Neptune and protected her. Python, as he could not find Latona, returned to Mount Parnassus. Four days after his birth, Apollo avenged his mother's sorrows, reached Mount Parnassus, and killed Python using his arrows. For this reason, it is given the name of Apollo Pitio. He took his bones and threw them on a tripod, in his temple. With this act, he created the funeral games that are called Piticos.

³⁰⁹**Cayo Julio Higino or Cayo Julio Higinio** (64 BC - 17) was a famous Spanish-Latino writer. According to Luis Vives, he was a native of Valencia. He was freed from Augustus and was in charge of Palatine Library, in whose classrooms he taught philosophy.

³¹⁰In **Greek mythology**, Leto (in ancient Greek ΛητώLêtô, in Doric Lato, 'oblivion') is a daughter of the Titans Ceo and Phoebe and, in the Olympic pantheon, mother to Zeus of the twins Apollo and Artemis. In Roman mythology her equivalent, as the mother of Phoebus and Diana, is Latona. With her sister Asteria she was venerated as Goddess of the night and alternatively of the light of day.

Homeric Hymn III to Apollo [311](#)

It was also then when Febo Apolo calculated
in his own heart which men he would take there as
officiants who will celebrate their worship in the
rocky Pito. While he was turning this idea over, he
saw a swift vessel on the vinous. In it there were
many brave men, Cretans, of the Minoan Knossos,
who celebrate the rites in honor of the Sovereign and
announce the oracles of Phoebus Apollo, the one
with the golden weapon: everything he says
predicting from the laurel, at the foot of the Gorges
of Parnassus. They, for their business and profits,
sailed in a black ship to Pilos, the sandy... More Febo
Apolo met them.

Callimachus, Hymn II to Apollo [312](#)

Áurea dress is that of Apollo, the Áureo brooch
adjusts her shoulders, also her quiver and lytic arch,

[311](#)**Philosophical sun**, the light of the intellect in the Etruscan culture is known as Apulu. In Greece it was associated with immortality and represented as a cube

[312](#)**Callimachus** (ancient GreekΚαλλίμαχος) (310 BC - 240 BC) was a poet and scholar, born in Cyrene and descendant of a noble family. He was commissioned by Ptolemy II to order the Library of Alexandria which he held until his death. Such is his scope that he is considered the father of librarians (or, at least cataloguers). His Pinakes (tables), 120 volumes containing the complete catalog of the Library in chronological order, were of enormous value for the subsequent bibliographical and literary studies carried out on the classical period.

Áureas are also her sandals, because Apolo is only goods and gold, in Pito you will be able to verify it, true, it is always beautiful, as well forever Young.

On land they spray their hair loops, fragrance-filled aromas, their hair strands, produce Apollo, not an ointment, but the cure for all things, on that city where those drops fell nothing can ever die.

Apollo, he encompasses everything with his skill, he has met all the conditions on himself, like the aedo to Febo³¹³, Thus the bow and song are entrusted to her, the fortune-tellers, by divine grace of the Phoebus God, have learned the doctors not death.

Apolodoro, Library I³¹⁴

Apollo also killed Olympus's son Marsias.

This one found the flute that Athena had rejected because it made his face ugly, and he tried to emulate Apollo in musical art. Having agreed that the victor

³¹³Another name of the God Apollo, in Delphi he was known as Apollo Phoebus.

³¹⁴**Apolodoro de Atenas** (ancient Greek Ἀπολλόδωρος), Athens, (c.180 BC) -Pergamum (119 BC), Greek grammarian, historian, and mythographer, also called Apolodoro the Grammarian. Born in Athens he settled in Alexandria where he was a student of Aristarchus of Samothrace, and flourished (floruit) around 140 BC. C. He was a militant in the philosophical school of Epicurus. In the year 146 a. C. left Alexandria and settled in Pergamum. He died in 119 a. C.

would dispose of the vanquished at his whim, when the trial came, Apollo competed with the inverted zither and invited Marsias to do the same.

Pausanias Library X³¹⁵

"Indeed, they say that in ancient times the (Delphi) oracle belonged to Gea and that she named Daphne, who was one of the nymphs of the mount, a prophetess." "The oldest temple in Apollo was made of laurel wood, and the branches were brought from the laurel forest near the temple. This temple would have had the shape of a cabin, its second temple was made of a honeycomb and feathers, this was sending the hyperboreans by Apollo.

Ovid, Metamorphosis, book I³¹⁶

Apollo had his first love which was Daphne, the daughter of Peneo, it was not a product of chance, but of Cupid's planning, "Although your bow

³¹⁵**Pausanias** (Greek Πausanias) was a Greek traveler, geographer, and historian of the 2nd century.

³¹⁶**"Las metamorfosis"** (Metamorphoseon, in Latin; from the Greek μεταμόρφωσις, 'transformations') by the Roman poet Ovid, is a poem in fifteen books that narrates the history of the world from its creation to the deification of Julius Caesar, freely combining mythology and history. Completed the year 8 d. C., is considered as a masterpiece of the golden age of Latin literature. One of the most widely read classical works during the Middle Ages, it continues to exert a profound influence on Western culture.

goes through everything else, mine will go through you". He said and drew dart arrows of different effects from his quiver; the one makes love flee, the other produces it, the one who produces it is made of gold, and its sharp point shines, the one that makes it flee is blunt and has a reed trimmed with lead. This God was the one who nailed the God in the nymph of Peneus³¹⁷, while with the other he wounded Apollo's marrow after piercing his bones, at that moment he fell in love with each other, both running like lights, he for hope, she for fear. However, the persecutor is faster, he harasses the back of the one who flees, his forces left, fatigue overcame to flee so quickly, he looks at the waters of the Peneus and says: "Save me, father, if the rivers have divine power, away from me, changing it, this figure that I liked too much". When his prayer ends, a heavy numbness takes hold of his limbs; their soft forms are being enveloped by a thin bark, their hair grows

³¹⁷In Greek mythology, **Peneo** (Greek Πηνειός) was a river God and one of the three thousand rivers. Son of the Ocean and Thetis. Along with the nymph Creúsa, he had four children, among which are: Hippias, King of the Little Pencils, and three daughters, Cirene, Dafne and Estilbe. However, according to other sources, Cyrene is considered one of his wives. Estilbe had, along with the sun god Apollo, two twin sons, Centaurs and Lapita, eponymous to the town of the same name. Eros, the Greek God of love, shot an arrow at Apollo to make him fall in love with Peneus' daughter Daphne. According to myth, Eros's purpose was to make Daphne to despise Apollo, in revenge for Apollo's mockery of his bow prowess. Consequently, Daphne implored help to Peneo, God of the river, who transformed it into a laurel, a tree that from that moment on would be sacred to Apollo. In an arcade version of the myth, Daphne was the daughter of the Thief God.

transforming into leaves, their arms and feet become arboreal branches, a moment before so fast they were immobilized in roots they were fixed on the ground, a arboreal crown has the place of its head; her splendid head is beauty and is the only thing that remains of her, and God speaks to her like this, "Okay, you can no longer be my wife, at least you will be my tree."

Eurípides, fragmento³¹⁸

"Oh beautiful Sun! Apollo, how you have destroyed me! For just reason, mortals call you Apollo."

OBJ

³¹⁸**Eurípides** (Greek, Ευριπίδης) (Salamis, 480 BC - Pella, 406 BC) was one of the three great tragic poets of antiquity, along with Aeschylus and Sophocles.

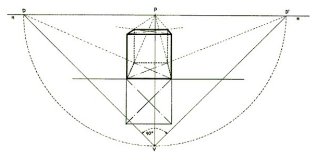
323



The allegory of the duplication of the cube

Pericles dead by the plague, some inhabitants decide to go to Delphi 319, to consult the oracle of Apollo, and know how to stop the epidemic that was hitting Athens. The answer from the oracle was that a new altar should be built, which should double in volume to the dimensions of the previous one, replacing the existing one. The altar with which Apollo was worshiped was shaped like a cube. They tried to solve the problem, but could not stop the epidemia que con el tiempo cesó.^[OBJ]

319The **Delphi** oracle, in the Delphi Sanctuary, was a place of consultation with the Gods, in the sacred temple dedicated mainly to the God Apollo. Located in Greece, in the current town of Delphi, at the foot of Mount Parnassus, consecrated to God himself and the Muses, in the middle of the Phocis mountains, 700 m above sea level and 9.5 km away from the gulf of corinth



From this legend, one of the classic problems of mathematics and geometry arises, which come to us from the Greek world, together with the squaring of the circle, and the trisection of the angle, have aroused the interest of the human collective since the time that man learned to square temples and draw arches. These problems have no apparent solution within the dialectic of modern mathematics, but for the ancient world, "the classical problems of geometry" were representative of states of consciousness and a certain faculty of seeing in allegory, rather than the written word. And going beyond the module or dilemma posed, "very often it is necessary to rotate the plane and work on these archetypes from the correct angle". The first mathematician who tried to solve "the duplication of the cube" or "Delos problem",³²⁰ It was Hippocrates de Chios, who found that if two proportional means are inserted between two segments one double the other, the cube will be doubled.

In Classical notation $a:r :: r:s :: s:2^a$

³²⁰Duplication of the **cube** is called the problem of finding, by using a ruler and a compass, the side of a cube such that its volume is twice the volume of another cube with a given side. Currently, the instruments of algebra are able to solve this problem trivially, but the ruler and compass constraint was very strong.

Basándose en el mismo esquema, lo intentaron otros matemáticos, tales como Arquites de Tarento, Menecmo and Eratosthenes of Cyrene. They all gave approximate solutions. The Delphic oracle stood at the foot of Mount Parnassus in Greece. The temple was consecrated to the God Apollo, son of Zeus. Around the temple, various water sources sprouted that were considered sacred.

The main one was the Castalia fountain, surrounded by a laurel forest, a plant consecrated to God. Legend has it that near the fountains some divinities gathered and Apollo played his lyre and they sang. In classical Greek times, the region at the foot of Mount Parnassus was named Pyto. Over time, both names became assimilated and "Pito" was renamed Delphi³²¹.

From this name comes the title of fortune teller to the priestess of the temple at Delphi. The name "Pyto" is a derivative of the name "Python", the serpent that kills Apollo to seize his wisdom, who lived near Mount Parnassus. Legend has it that Apollo, after killing the snake, stores its ashes in a sarcophagus buried under the omphalon, which the

³²¹Both names are synonyms

priestesses consulted to give answers from this "navel of the world". The temple of Apollo was known as "Pythion" in Greek Πυθιον. Apollo in Delphi was called Apollo Pitio.

The traditional form, in which Apollo was venerated in the archaic period, was that of the marble cube or parallelogram, which was given the name of "Plinth", its meaning is "brick" or ritual pedestal. From this marble cube, the myth of the duplication of the cube came to light (note the similarity of all these terms: Plinth, Python, Pito, Pythion and in Egyptian hieroglyph Pitah). These words are based on the winding of the snake or spiral around the number 3.1416 and this number seen as a cube, that is why the character was sacred in ancient times and was used as an initial of perimeter and periphery and not vice versa.

The Greek π logo is born in Egypt from the initial cubic character of the divine name "Pitah", "Great Universal Architect" or "Great Potter", the oldest architect title. The interpretation of this symbol, one of the oldest in humanity, was to perceive the universe as an abstraction or philosophical cube on side 6, created with portions of the number 3.1416, a hexagon as a continent of the

world. This myth was inherited from the Indo-European world and from the most archaic Egypt. If we translate these logos it should read: The fundamental hill or cube, floating in the cosmic ocean, crowned by a sacred tree or crowned by numbers. This story is similar to the myth of the people of Sumer who saw in the palm tree a fundamental pole at the top of which was the sacred pineapple, very similar to the Greek orphalon or the Egyptian Ra, like a crystal in the heart of the God "Pitah".

Mythology tells that Zeus, the father of Apollo, sent two eagles to fly from two opposite points of the universe and they both landed on Delos, converging on the omphalon, shaped like a hill or an egg. This story is similar in many ways to the Egyptian book of "Amduat"³²² whose translation is the "Book of the hidden camera" and the "Book of departure to the light of day", of the Dwt. It is found painted (the oldest copy) in the tomb of "Thutmose I", Tomb Kv38, and in the tomb of Sethy I, Valley of the Kings. In this tomb is (the complete book, the best version preserved, with the first 11 hours), at

³²²The Book of Amduat, ta medat imit duat "That which is in another world", describes the journey of Ra in his solar boat on the Duat, the Hereafter, during the twelve night hours, overcoming all kinds of dangers, and his dawn rebirth as Jepri; it was also known as the Book of the Hidden Chamber

hour 5. You can see "Ra", the sun god, on his journey through the underworld, where he arrives in the presence of Sokar, the God of the Saqqara necropolis. In this place Osiris rests inside a pyramid mound. Above this sacred mountain the Isis head appears, and the original egg or mound of the universe is perceived where two sparrows perch on it. This logo is crowned with another in the shape of a "T", "the axis of the potter". Also the place where the bird Bennu perches³²³, the Egyptian phoenix

.OBJ

The God Sokar depicted in the grave
From Thutmose III. Amduat Book

If we study these symbols, the hill-shaped logo is pronounced in Egyptian hieroglyph "it" (see Gardiner list). It was used as an epithet for creative

³²³**Bennu** is a mythological bird from Ancient Egypt, the Greek Phoenix. It was associated with Nile floods, death, and the Sun. Like the Bennu, it represented creation and renewal. It is related to the Egyptian calendar. In fact, the temple of Bennu was famous for hourglasses and other devices to measure the time were kept in it, possibly the star Sirius.

329



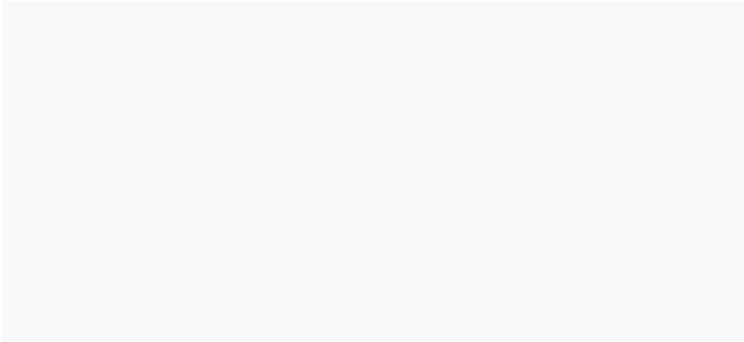
demiurges such as "Thot", or "Pitah", the cube-shaped logo, Pronounced as a P, and the sparrow read as "Ou" (see Gardiner's list).

The sparrow is representative in the hieroglyphic alphabet of the sound "Ou" and the number 6. This graphic happens to the Semitic alphabets with the same pronunciation, becoming the Hebrew letter "Vav" with a hook shape. It is also related to an archaic symbol that originally had the shape of a mass associated with the verb creator.

Osiris holds a mass, with which he strikes his enemies, the blow of the creative verb frees the deceased from the prison of death. Inside the Egyptian sacred elbow 0.55236 m, the logo "Ou" the sparrow was represented in the 28 inch. If we multiply 0.5236 mx 6, the result is 3.1416, a number that is hidden in the chamber of the King of the great pyramid. If we pronounce these logos, as a complete word, their pronunciation would be "Pitah", the spiral winding around the number π , the graphic in the form of a rope wound in three sections of the hieroglyphic name Pitah, this logo is pronounced as "Ah" and its meaning is life. This symbol has an Indo-European base and can be seen in the caduceus of Sumer, the first town to represent snakes coiling

on a pole or tree of life. This same graphics can be seen in ancient Chinese mythology associated with the yellow emperor (The lord of the earth), "the moon, and Venus in its geometric and numerical facet and his consort" Nüwa "³²⁴, the Goddess of the spirals. Both were portrayed with set square and compass, tangling and turning three times in space. Zeus is the father of the Gods and men, ruling the Gods from Olympus. Its attributes are lightning and thunder. He is known for being the collector of the clouds and the one who brings the rains, a characteristic common to archaic Gods with Indo-European roots. The oldest form of its name is the Mycenaean, whose pronunciation is di-we and di-wo. The Romans compared him to Jupiter. In Egyptian mythology it represented Amun, the hidden God. He is the son of Chrono and Rea parents of Gods, such as Hermes, Artemis, Heracles, Apollo and Athena, Demeter, Hephaestus, Ares, Perseus, and Dionysus. Homeric hymns refer to him as "God of Gods" or chief of all of them. Its signs are lightning, oak, bull and eagle. Zeus is the Greek continuation of "Dieus",

³²⁴Nüwa or Nü Wa (Traditional Chinese: 女媧 / Simplified Chinese: 女, pinyin: nǚwā) is a being (usually a woman) from Chinese mythology who is usually part of the three augustians and five emperors. In other traditions, Nüwa and her husband Fuxi, the first of the three augustians, are known as "the parents of mankind" since they are considered the ancestors of this. They are usually represented with a human body and a snake or dragon tail, because it is assumed that it was in this way that the rivers of the world were carved and dried out after the floods. Nüwa's father is Jade Emperor.

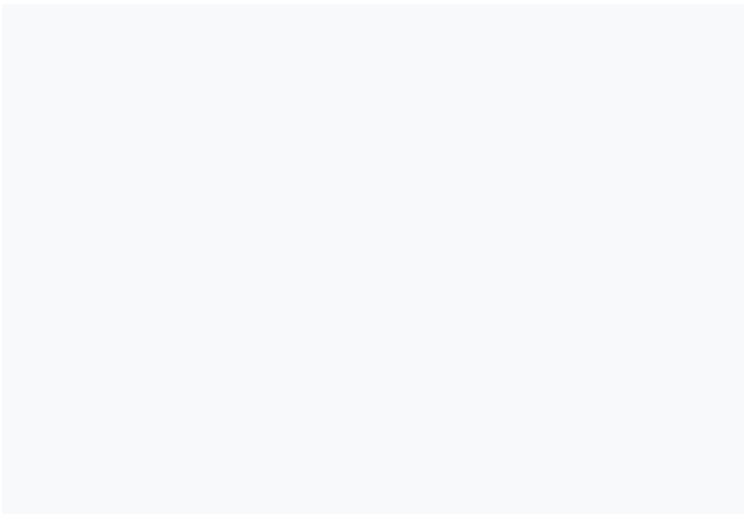


the Proto-Indo-European name of God from heaven, also called "ph" or "Pth".

"Dyeus" is assimilable to "Father Heaven". It is known under this name in the Rig veda (Vedic Sanskrit Dyaus / Dyaus Pita), in its Roman version (Jupiter, archaic Latin Iuppiter, forms derived from the Proto-Indo-European vocative dyeu-ph ter), this derived from the root dyeu "shine "and" Die ", " zero degree form ". Zeus is the only deity in the Olympic pantheon whose name has such a transparent Indo-European etymology. The Gods such as Zeus Ptr, Dyaus Pita, Pitah, Ptah, Jupiter, Lúppiter, are cognates from the same etymological source that we could reconstruct as π , the cube on which the winding associated with the moon occurs.³²⁵

There is a mythology related to the birth of Zeus, the Goddess Rea protecting her son Zeus from his father. He hatches a plan to save him as legend has it that Crono would be defeated and overthrown by one of his sons. At the time of Zeus's birth, he hands Crono a diaper-wrapped stone, which he swallows instantly.

³²⁵This can be clearly seen in the Hathoric capital, which ends in a philosopher's cube coiled in the hair of the Goddess Hathor, whose translation is "the house of Horus".



Later, Zeus, now an adult, forced Chrono to vomit the stone that when falling on the Parnassus, buries the python. This stone was cube shaped.

Mythology tells that Zeus was raised and suckled on earth by a nymph named Cynosura. In gratitude, Zeus placed it in the heavens as the Ursa Minor constellation; According to popular etymology and myth, Kynosoura is from "the tail of the dog κυνὸς οὐρά".

Cynosura is another name for the Ursa Minor constellation or its brightest star, Polaris.³²⁶

All these myths refer to the axis of the world.

There is a legend associated with Pharaoh Zoser (Dyeser). Its name is commonly translated as sublime, but the etymological root is Indo-European and means "zero degree, shape and shine". He was the builder of the Zaqqara pyramid and the world's first stone complex. The architect of its pyramid was Imhotep³²⁷, high priest of the city of Heliopolis. The

translation of the name Imhotep is "he who comes in

326The name of Polaris comes from the Latin *Stella Polaris*, literally "Polar Star". Given its proximity to the north pole, the star has received great attention since ancient times. Greek sailors called it *Kynosoura*, whose meaning is "the tail of the dog."

327**Imhotep** (in Greek *Ἰμώθεψ*; Spanish pronunciation: Im-jo-tep), an Egyptian scholar, deserves to be considered the historical archetype, of reliable affiliation, of what we would call today a scientist, wise man, physician, astronomer, and the first known architect in history (approx. 2690 - 2610 BC).

peace." He was the first scientist whose name has come down to us from the past. He was not only a doctor, he was also an architect and an astronomer. This indicates that he had the operational knowledge of arithmetic and geometry necessary to handle those disciplines.

He was held in such high esteem by King Zozer that he engraved these verses on the heel of his statue: "Treasurer of the King of Lower Egypt, First after the King of Upper Egypt, Administrator of the Grand Palace, Hereditary Lord, High Priest of Heliopolis, Imhotep the builder, sculptor, maker of stone vessels ... "

During his reign Imutes (Imhotep) lived, who because of his medical ability has the reputation of Asclepius among the Egyptians, being the inventor of the art of building with cut stone. In addition, he also devoted himself to literature. "

Memories of African Julius

Silence, knowing that in essence we know nothing and the heels will lead us to the east, the Architect in his wisdom, will deconstruct the tabernacle and will be free for the first time to decide on his own destiny.

The end.

א aleph 1	ב bet 2	ג gimel 3	ד dalet 4	ה he 5	ו vav 6	ז zayin 7	ח chet 8	ט tet 9
י yud 10	כ kaf 11	ל lamed 12	מ mem 13	נ nun 14	ס samech 15	ע ayin 16	פ pe 17	צ tzadi 18
ק kof 19	ך fe sofit 20	ר resh 21	ש shin 22	ת tau 23	ך kof sofit 24	ם mem sofit 25	ן nun sofit 26	ץ tzadi sofit 27

Relación entre los sistemas
de escritura egipcios

Jeroglífico	Hierático	Demótico	Copto	Valor
				'alif
				j
				.
				w
				b
				p
				f
				m
				n
				r
				h
				h
				h'
				h'
				s
				s
				s'
				k'
				k'
				g
				t
				t'
				d
				z', d',

Archaic alphabets

337

GREEK			HEBREW		
1	A, α	Alpha (A)	1	א	Aleph (A, E) A
2	B, β	Beta (B)	2	ב	Beth (B, V) B
3	Γ, γ	Gamma (G)	3	ג	Gimel (G) G
4	Δ, δ	Delta (D)	4	ד	Daleth (D) D
5	E, ε	Epsilon (E)	5	ה	He [Heh] (E, A) H
6	Ϝ, ϝ	Digamma (V, W)	6	ו	Vau (O, U, V, W) V
7	Z, ζ	Zeta (Z)	7	ז	Zayin (Z) Z
8	H, η	Eta (Ē)	8	ח	Cheth (Ch) Ch
9	Θ, θ	Theta (Th)	9	ט	Teth (T) T
10	I, ι	Iota (I)	10	י	Yod (I, J, Y) I
20	K, κ	Kappa (K)	20	כ	Kaph (K, Kh) K
30	Λ, λ	Lambda (L)	30	ל	Lamed (L) L
40	M, μ	Mu (M)	40	מ	Mem (M) M
50	N, ν	Nu (N)	50	נ	Nun (N) N
60	Ξ, ξ	Xi (X)	60	ס	Samekh (S) S
70	O, ο	Omicron (O)	70	ע	A'ayin (A'a, O) O
80	Π, π	Pi (P)	80	פ	Pe (P, Ph) Ph
90	Ϟ	Coph (Q)	90	צ	Tzaddi (Tz) Tz
100	P, ρ	Rho (R)	100	ק	Qoph (Q) Q
200	Σ, σ, Ϻ	Sigma (S)	200	ר	Resh (R) R
300	T, τ	Tau (T)	300	ש	Shin (Sh, S) Sh
400	Υ, υ	Upsilon (Y, U)	400	ת	Tau (Th, T) Th
500	Φ, φ	Phi (Ph)	500	ך	Kaph-final (K,Kh) K
600	Χ, χ	Chi (Ch)	600	ם	Mem-final (M) M
700	Ψ, ψ	Psi (Ps)	700	ן	Nun-final (N) N
800	Ω, ω	Omega (Ō)	800	ף	Pe-final (P, Ph) Ph
900	Ͱ	Sanpi	900	ץ	Tzaddi-final (Tz) Tz

OBJ

Alfabeto Hebrew and its gematria

OBJ

OBJ

El proto-sinaítico comparado con los sistemas egipcios, sudarábigos y fenicios																					
	Jerog.	Hierogl.	Sinai 345	Sinai 346	Sinai 347	Sinai 348	Sinai 349	Sinai 350	Sinai 351	Sinai 352	Sinai 353	Sinai 354	Sinai 355	Sinai 356	Sinai 357	Sinai 358	Tamud.	Sabeo	Fen. arc.	Fen.	Jud.
Vaca	𐤀	𐤁	𐤂				𐤃𐤄𐤅	𐤆		𐤇	𐤈			𐤉𐤊			𐤋	𐤌	𐤍	𐤎	𐤏
Casa	𐤐	𐤑	𐤒	𐤓	𐤔	𐤕	𐤖	𐤗	𐤘	𐤙	𐤚	𐤛	𐤜	𐤝	𐤞	𐤟	𐤠	𐤡	𐤢	𐤣	𐤤
Palacio	𐤥	𐤦		𐤧				𐤨			𐤩	𐤪		𐤫				𐤬			
Puerta	𐤬	𐤭	𐤮							𐤯		𐤰						𐤱	𐤲	𐤳	𐤴
Negria	𐤵	𐤶	𐤷	𐤸		𐤹	𐤺	𐤻	𐤼	𐤽	𐤾	𐤿	𐥀	𐥁	𐥂	𐥃	𐥄	𐥅	𐥆	𐥇	𐥈
Pomo	𐥉	𐥊	𐥋	𐥌			𐥍	𐥎	𐥏	𐥐	𐥑	𐥒	𐥓	𐥔	𐥕	𐥖	𐥗	𐥘	𐥙	𐥚	𐥛
Loto	𐥜	𐥝	𐥞	𐥟			𐥠	𐥡	𐥢	𐥣	𐥤			𐥥	𐥦	𐥧	𐥨	𐥩	𐥪	𐥫	𐥬
Follaje	𐥭	𐥮	𐥯	𐥰				𐥱		𐥲					𐥳	𐥴	𐥵	𐥶	𐥷	𐥸	𐥹
Papiro	𐥺	𐥻	𐥼	𐥽			𐥾	𐥿	𐦀	𐦁	𐦂			𐦃	𐦄	𐦅	𐦆	𐦇	𐦈	𐦉	𐦊
Horizonte	𐦋	𐦌	𐦍	𐦎	𐦏	𐦐		𐦑	𐦒	𐦓	𐦔	𐦕		𐦖	𐦗	𐦘	𐦙	𐦚	𐦛	𐦜	𐦝
Agua	𐦞	𐦟	𐦠	𐦡	𐦢	𐦣	𐦤	𐦥	𐦦	𐦧	𐦨	𐦩	𐦪	𐦫	𐦬	𐦾	𐦿	𐧀	𐧁	𐧂	𐧃
Culebra	𐧄	𐧅	𐧆	𐧇	𐧈	𐧉	𐧊	𐧋	𐧌	𐧍	𐧎	𐧏	𐧐	𐧑	𐧒	𐧓	𐧔	𐧕	𐧖	𐧗	𐧘
Culebra	𐧙	𐧚	𐧛	𐧜	𐧝	𐧞	𐧟	𐧠	𐧡	𐧢	𐧣	𐧤	𐧥	𐧦	𐧧	𐧨	𐧩	𐧪	𐧫	𐧬	𐧭
Pez	𐧮	𐧯	𐧰	𐧱	𐧲	𐧳	𐧴	𐧵	𐧶	𐧷	𐧸	𐧹	𐧺	𐧻	𐧼	𐧽	𐧾	𐧿	𐨀	𐨁	𐨂
Ojo	𐨃	𐨄	𐨅	𐨆	𐨇	𐨈	𐨉	𐨊	𐨋	𐨌	𐨍	𐨎	𐨏	𐨐	𐨑	𐨒	𐨓	𐨔	𐨕	𐨖	𐨗
Boca	𐨙	𐨚	𐨛	𐨜	𐨝	𐨞	𐨟	𐨠	𐨡	𐨢	𐨣	𐨤	𐨥	𐨦	𐨧	𐨨	𐨩	𐨪	𐨫	𐨬	𐨭
Rostro	𐨙	𐨚	𐨛	𐨜	𐨝	𐨞	𐨟	𐨠	𐨡	𐨢	𐨣	𐨤	𐨥	𐨦	𐨧	𐨨	𐨩	𐨪	𐨫	𐨬	𐨭
Cabeza	𐨮	𐨯	𐨰	𐨱	𐨲	𐨳	𐨴	𐨵	𐨶	𐨷	𐨸	𐨹	𐨺	𐨻	𐨼	𐨽	𐨾	𐨿	𐩀	𐩁	𐩂
	𐩃	𐩄	𐩅	𐩆	𐩇	𐩈	𐩉	𐩊	𐩋	𐩌	𐩍	𐩎	𐩏	𐩐	𐩑	𐩒	𐩓	𐩔	𐩕	𐩖	𐩗
	𐩙	𐩚	𐩛	𐩜	𐩝	𐩞	𐩟	𐩠	𐩡	𐩢	𐩣	𐩤	𐩥	𐩦	𐩧	𐩨	𐩩	𐩪	𐩫	𐩬	𐩭
Vida	𐩮	𐩯	𐩰	𐩱	𐩲	𐩳	𐩴	𐩵	𐩶	𐩷	𐩸	𐩹	𐩺	𐩻	𐩼	𐩽	𐩾	𐩿	𐪀	𐪁	𐪂

Arameo arcaico	Arameo Asia Menor	Arameo Elefantina	Arameo Qumrán	Judaico	Translit	Letra
𐤀	𐤁	𐤂	𐤃	א	'	'ālep
𐤄	𐤅	𐤆	𐤇	ב	b	bēt
𐤈	𐤉	𐤊	𐤋	ג	g	gīmel
𐤌	𐤍	𐤎	𐤏	ד	d	dālet
𐤐	𐤑	𐤒	𐤓	ה	h	hē
𐤔	𐤕	𐤖	𐤗	ו	w	wāw
𐤘	𐤙	𐤚	𐤛	ז	z	zayin
𐤜	𐤝	𐤞	𐤟	ח	ḥ	ḥēt
𐤠	𐤡	𐤢	𐤣	ט	t	ṭēt
𐤤	𐤥	𐤦	𐤧	י	j	yōd
𐤨	𐤩	𐤪	𐤫	כ (ד)	k	kap
𐤬	𐤭	𐤮	𐤯	ל	l	lāmed
𐤰	𐤱	𐤲	𐤳	מ (ם)	m	mēm
𐤴	𐤵	𐤶	𐤷	נ (ן)	n	nūn
𐤹	𐤺	𐤻	𐤼	ס	s	sāmek
𐤽	𐤾	𐤿	𐥀	ע	'	'ayin
𐥁	𐥂	𐥃	𐥄	פ (ף)	p	pē
𐥆	𐥇	𐥈	𐥉	צ (ץ)	ṣ	ṣadē
𐥊	𐥋	𐥌	𐥍	ק	q	qōp
𐥎	𐥏	𐥐	𐥑	ר	r	rēš
𐥒	𐥓	𐥔	𐥕	ש	s/s	šīn/sīn
𐥖	𐥗	𐥘	𐥙	ת	t	tāw

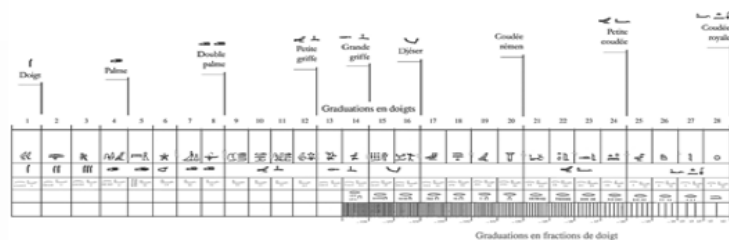
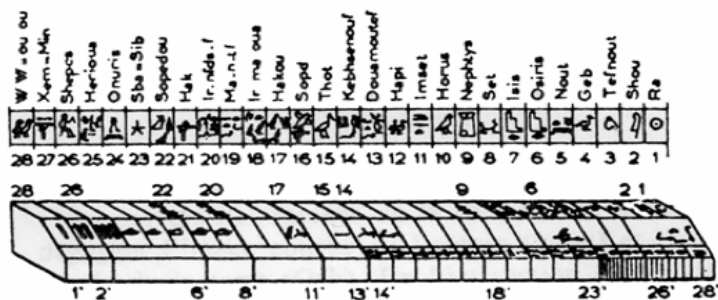
OBJ **Proto-Canaanite Symbols**

340

Signo	Valor	Signo	Valor	Signo	Valor
	A		H		P
	B		I		R
	C, G		L		S
	D		M		T
	E		N		K
	F		X		
	Z		O		

1 : RA/	15 : TOTH
2 : SHOU	16 : SOPED
3 : TEFNOUT	17 : HAKOU
4 : GEB	18 : IR MA OUA
5 : NOUT	19 : MA-N-TE
6 : OSIRIS	20 : IR.NFDS.F.
7 : ISIS	21 : HAK
8 : SETH	22 : SOPEDOU
9 : NEPTYS	23 : SRA = SIB
10 : HORUS	24 : ONURIS
11 : IMSET	25 : HERIOUA
12 : HAPI	26 : SHEPES
13 : DOUAMOUTEF	27 : XEM = MIN
14 : KEBHSEMOUF	28 : WW (OUOU)

341



Egyptian sacred elbow

[illegible]

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Epilogue

This book had its genesis in the study of symbols and archetypes related to Architecture, and the art of construction. Many deities of the ancient world were in their archaicity, linked to an imaginary where the earth, the sky and their demiurges were perceived as abstract geometries and logos, in the fervor of the inhabitants of the primeval earth. These tried to decode their surroundings, creating the symbolism of the "Great House" or sacred tree, crowning "the fundamental hill of creation".

Many Indo-European Gods were worshiped as pillars supporting the earth or main beams of a building, both material and metaphysical. Deities perceived as "great potters", the oldest title held by an architect, representing the first cause; These Gods, spin the

pottery wheel recreating the world every night, with a meridian clarity, ruled by geometries.

This specular world created a language full of symbols, say the Arabs that man learned to count and make calendars, thanks to the phases of the moon.

These universal archetypes, and related to the most basic needs such as learning in which seasons to plant or cultivate, allowed us to develop geometry and writing. Certain events, such as the overflow of the Nile River or the arrival of the monsoons in Central Asia, an event that was associated with the appearance of the star Sirius, allowed us to develop the first signs of proto-writing.

The first pictograms appeared first in the graves, it was the first attempt by man to understand the change and the non-continuity of his being. This symbolic fact gave birth to the milestone of writing, these burials were first flush with the ground or covered by branches painted in ocher, the product of land with a large amount of iron ore, the same material that later served as a human collective for carving the stone and being able to build buildings such as "houses of the deity", or simply temples.

The temple is before the Gods, it was the place where the human collective marveled at the silence

and the hollowness, "the first place where man saw himself alone and in his solitude could contemplate the void". The oldest signs and logos that can be read are found carved on ivory labels belonging to the Nagada culture in Egypt, the cradle of Pharaonic Egypt.

On many of these labels are the oldest writing signs organized by letters and numbers. This monumental culture gave birth to the alphabet as we know it, going from there to Proto Canaanite and Phoenician and from there to Greek and Latin. Many words of this culture, the spoken form of these symbols, is even older associated with the Indo-European language, whose roots are lost in Central Asia, near the current border between Iran and India. Some authors speculate that the Indo-European language and people had their genesis in northern Europe, an hypothesis not proven, but plausible.

Monuments in Europe, such as those left on the island of Malta or in the Karnak region in France, are 7,200 years old. Much of this ideology saw in the positions of the moon, the sun and the moving stars "the planets", a form of fabric or warp, mounted around planet earth. This fabric, created with spirals, was associated with the planet Venus, whose moon

dance gives the impression of a fabric with hexagonal sides, numbers such as 8, 5 and 13 as well as 144, were linked to that planet. All these numbers represent the Fibonacci scale, which when divided between them, gives us the golden number, a geometric proportion present throughout the natural world as a form of divine writing or modulator of three-dimensional space.

Did the first cause of construction have a blueprint for the world? Man saw in these celestial symbols a divine mind that could be decoded by means of geometry, not only for the understanding of the natural world but to enable the apotheosis of the architect, a divine fusion between beginning and end.

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